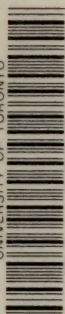


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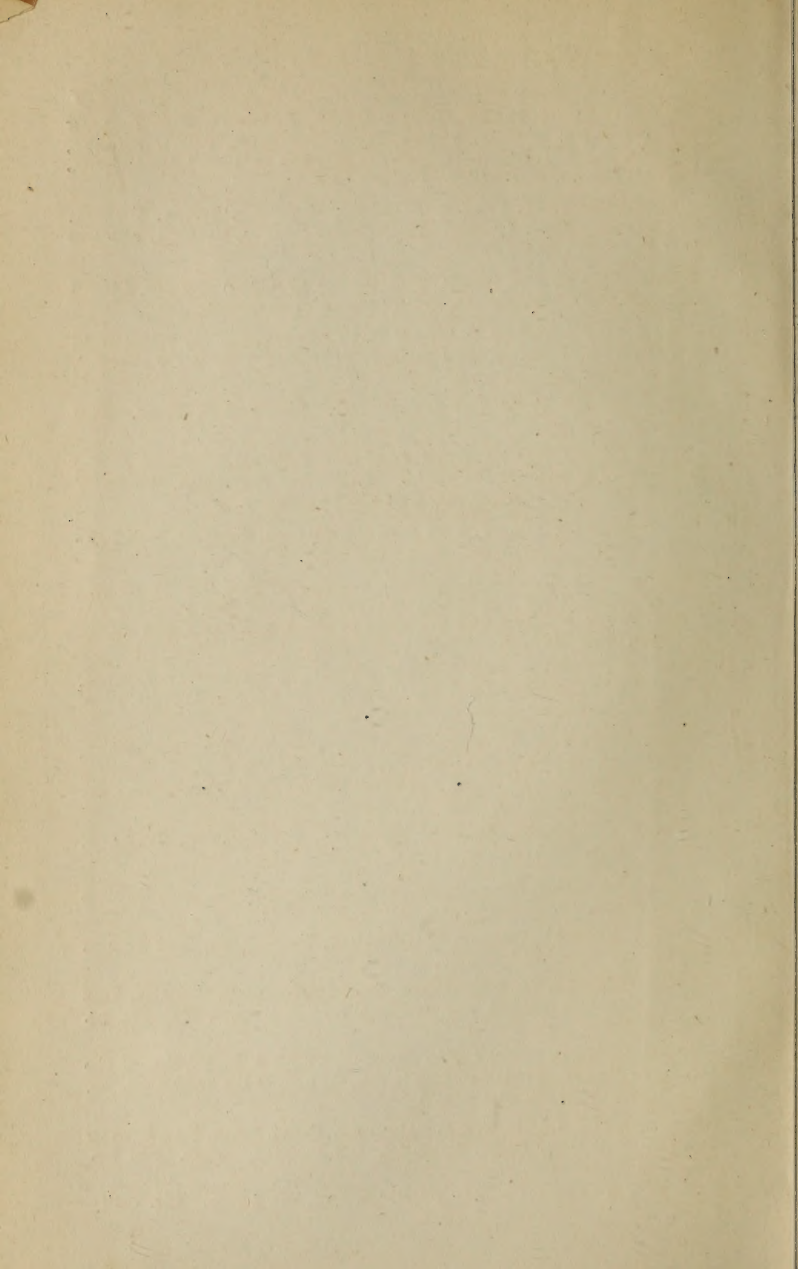
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PREFACE.

THIS Edition, the fourteenth, of the 'Handbook for North Italy' has been subjected throughout to very careful revision; and with the view of obtaining the latest and most accurate information, the Editor has personally visited all the chief cities of this section of Italy, so as to bring down the descriptions to the latest date. With regard to that head of information which so closely concerns the comfort of travellers—*viz.*, the *hotels*—he has been at much pains to acquire intelligence which can be relied upon, a point not always easy to attain, from the statements of travellers being sometimes conflicting.

Considerable additions have again been made to the work, for which room has been found by omitting some obsolete matter and by compressing the language of the descriptions, which the Editor believes has been effected without sacrificing either clearness or accuracy. Besides this, a new arrangement of routes has been adopted, with a view to the greater convenience of travellers. Several of the plans of cities have been re-engraved, and new plans have been added.

This volume is confined to the great natural division of the Peninsula, the valley of the Po, embracing the countries between the Alps, the Apennines, and the Adriatic; and to the Ligurian provinces. For a description of Florence and Tuscany, the traveller is referred to the 'Handbook for Central Italy.'

The Publisher is indebted for much valuable information to numerous correspondents, both in Italy and at home, and he begs them to accept his best acknowledgments. He may continue to remind travellers that any suggestions as to improvements, and any information as to changes or omissions, especially if authenticated by their signature, will be thankfully received, and may be sent to him at 50, Albemarle Street.

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INTRODUCTION.

1. *Plan of the Work.*—2. *Passports and Custom-houses.* 3. *Routes to Italy from England; Time and Cost.*—4. *Skeleton Tours.*—5. *Modes of Travelling; Vetturini; Railways; Luggage; Public Carriages; Expenses.*—6. *Italian Money.*—7. *Measures of Length, with their English equivalents.*—8. *Letters and Postages; Telegrams.*—9. *Couriers.*—10. *Sight-seeing: Laquais de Place and Ciceroni.*—11. *Inns and Accommodation.*—12. *Objects to be noticed.*—13. *Books; Maps.*—14. *Music.—Historical and Topographical Sketches of the Divisions of North Italy.—Abbreviations, &c., employed in the Handbook.*

1.—PLAN OF THE WORK.

THE fourteenth edition of this Handbook has been revised with a view of making it a guide to the most remarkable places of Northern Italy, and drawing the attention of the traveller to the objects best worthy of being noticed. Italy has been so long studied, that all its most interesting sites and works have been repeatedly and carefully described; and so much has been written, and by persons of ability and acquirements, that the most difficult task is that of compiling and of selecting materials.

2.—PASSPORTS AND CUSTOM-HOUSES.

Passports are no longer indispensable, but all travellers should carry about with them this important *certificate of nationality*. It will also be advisable to have inserted in the passport the number of persons composing a family, with the names of the servants, stating whether British subjects or foreigners.†

Custom-houses :—When travellers arrive by railway at the Italian frontiers, it is usual to have the luggage opened, and, if any cause for suspicion arises, carefully searched. But, in the case of persons giving an assurance that their luggage contains no prohibited article (such as snuff, tobacco, segars, which *in any quantity are strictly prohibited*, and the concealment of which will, if discovered, entail trouble and annoyance), the examination will probably be dispensed with, or a few of the trunks opened and closed again. Persons traversing Italy on their way to India by the Brindisi route may have their luggage sealed, which will prevent an examination from the Italian frontier at Bardonecchia to the port of embarkation. As to administering fees—as was once the custom—the Italian custom-house officers would consider it an insult to be offered money.

† Passports are issued daily, at a cost of 2s., at the Foreign Office in Downing Street, London, on the recommendation of any banking firm or constituted authority addressed to the Secretary of State. Messrs. Dorrell and Son, 15, Charing Cross, or Messrs. Lee, 440, West Strand, will procure the passport for a trifling remuneration.

3.—ROUTES TO ITALY: TIME AND COST.

Of late years the means of travelling over the Routes leading into Italy have been greatly facilitated, both as regards time and expense, by the extension of railways and the increase of steamers, so that, even for a family, that once indispensable comfort, a travelling carriage, will prove a useless and expensive incumbrance.

The following embrace all the Routes by which the traveller can now approach Italy; the principal Stations have been inserted, with the time employed *on the road*, whether by rail, coach, posting, or steamer. From this list the traveller will be able to form his own Itinerary: the expense of each will of course depend on the number of miles gone over, and which will be in proportion nearly to the times stated opposite each of the principal stations. The calculations here made suppose the traveller to use the quickest or express trains, but the figures given in these Tables of Routes and Fares can only be considered as approximative, both of which may vary with the season of the year and the prices set down in the official railway lists of the Government and railway companies. The conversion of Italian money into English will also vary, according to the current rate of exchange between the two countries. Direct tickets for the principal towns of Italy are now issued in London, Brussels and Paris, available for 17 days, and with liberty to stop en route. Between Paris and Turin, as well as on some of the other lines, there are only *first-class* carriages on the through express trains. In such cases the *second-class* rates given below indicate the mixed first and second-class fare.

ROUTE 1.—London, by Paris and Mont Cenis Tunnel, to Turin.

| | Hours. |
|---|--------|
| London to Paris, by Dover and Calais, or by Folkestone and | 10½ |
| Bologne | 10½ |
| Paris to Turin, Rail by Dijon, Mâcon and Chambéry to Moudane, and thence through the Great Alpine Tunnel, to Bardonecchia and Bussoleno | 22 |
| Real time employed, 20 hrs. | |

Fares:—1st class, by Folkestone and Boulogne or Dover and Calais, 6*l.* 18*s.*; 2nd do., 5*l.* 3*s.*

This is most expeditious of all the highways into Italy. From Turin Genoa can be reached in 4½ hrs., Milan in 4½, Venice in 12, Bologna in 7, and Florence in 13 by Rail, or 12½ by Rail to and Steamer from Genoa to Leghorn; to Rome by Rail, in 26, and to Naples in 36 hrs.

ROUTE 2.—London to Milan, by Paris, Geneva, the Simplon, and Lago Maggiore.

| | Hours. |
|--|--------|
| London to Paris (Rail and Steam) | 10½ |
| Paris to Geneva (Rail) | 13½ |
| Geneva to Sion by Lausanne . . | 7 |
| Sion to Arona (Coach or Post) . . | 24 |
| Arona to Milan (Rail by Novara, or by Sesto) | 3 |
| <hr/> | |
| | 58 |

Fares:—1st class, 7*l.* 7*s.*
 „ 2nd do. 5*l.* 15*s.*

There is a somewhat more economical route from Paris to Sion by Berne and Sierre, employing about the same time.

ROUTE 3.—London to Milan, by Ostend, Cologne, Basle, Lucerne, the St. Gothard, and Lago Maggiore.

| London to Cologne, by Dover and Ostend (Rail and Steam) | 19½ |
|---|-----|
| Basle (Rail) | 13 |
| Lucerne (Rail) | 4 |
| Fluelen (Steam) | 3 |
| Magadino (Coach) | 16 |
| Arona (Steam) | 4½ |
| Milan (Rail) | 3 |
| <hr/> | |
| | 63 |

ROUTE 4.—*London to Milan*, by Paris, Basle, Lucerne, the St. Gothard, &c.

| | Hours. |
|---------------------------------|-----------|
| London to Paris | 10½ |
| Paris to Basle direct (Rail) .. | 12½ |
| Basle to Milan, as by Rte. 3 .. | 30½ |
| | <hr/> 53½ |

ROUTE 5.—*London to Milan*, by Paris, Basle, Zurich, the Splügen, and Lake of Como.

| | |
|--|----------|
| London to Basle, as in Rte. 4 .. | 23 |
| Zurich (Rail) | 3½ |
| Coire (Rail) | 5½ |
| Splügen to Colico (Coach and Post) | 16 |
| Como (Steam) | 3½ |
| Milan (Rail) | 1½ |
| | <hr/> 53 |

Fares :—1st class, 7l. 3s.

„ 2nd do. 5l. 9s.

Or, by Bellinzona, Lago Maggiore, &c.

| | |
|--------------------------------|-----------|
| To Coire by last Rte. | 32 |
| Magadino (Coach) | 16 |
| Arona (Diligence and Steam) .. | 4½ |
| Milan | 3 |
| | <hr/> 55½ |

ROUTE 6.—*London to Milan*, by Ostend, Brussels, Luxembourg, Basle, Lucerne, and the St. Gothard.

| | |
|--|-----------|
| London to Brussels, by Dover and Ostend | 10½ |
| Brussels by Luxembourg and Strasbourg to Basle (Rail) .. | 18½ |
| Basle to Lucerne (Rail) | 4 |
| Lucerne to Magadino, by the St. Gothard (Steam and Diligence) .. | 19 |
| Bellinzona to Milan, by Arona (Steam and Rail) | 7½ |
| | <hr/> 59½ |

Fares :—1st class, abt. 7l. 3s.

„ 2nd do. 5l. 5s.

ROUTE 7.—*London to Milan*, by Brussels, Basle, Zurich, Coire, the Splügen Pass, and Lake of Como.

| | Hours. |
|--|----------|
| London to Basle, as in Rte. 6 .. | 29 |
| Basle to Coire (Rail) | 9 |
| Coire to Chiavenna and Colico (Post and Diligence) | 16 |
| Colico to Como (Steamer) | 3½ |
| Como to Milan | 1½ |
| | <hr/> 59 |

Fares :—1st class, abt. 7l.

„ 2nd do. 5l. 5s. 6d.

These two routes will be the most agreeable and economical for persons not wishing to pass through Paris.

ROUTE 8.—*London to Turin and Milan*, by Brussels, Basle, Geneva, and the Mont Cenis.

| | |
|----------------------------------|----------|
| London to Basle, as in Rte. 6 .. | 29½ |
| Basle to Geneva (Rail) | 10½ |
| Geneva to Turin | 10½ |
| Turin to Milan | 3½ |
| | <hr/> 54 |

Fares :—1st class, 7l. 17s.

„ 2nd do. 5l. 18s. 4d.

ROUTE 9.—*London to Milan*, by Brussels, Basle, Lausanne, Sion, the Simplon Pass, and Lago Maggiore.

| | |
|---|----------|
| London to Basle, as in Rte. 6 .. | 29 |
| Basle to Sierre, by Lausanne, St. Maurice, and Sion (Rail) .. | 12 |
| Sierre to Arona, by the Simplon (Diligence) | 21 |
| Arona to Milan | 3 |
| | <hr/> 65 |

Fares :—1st class, 7l. 10s.

„ 2nd do. 5l. 14s. 6d.

ROUTE 10.—*London to Verona*, by Ostend, Cologne, Munich, Insbruck, and the Brenner Pass.

| | |
|---|-----------|
| London, by Ostend and Dover, to Cologne (Rail and Steam) .. | 19½ |
| Munich (Rail) | 15 |
| Verona (Rail) | 15¾ |
| | <hr/> 49½ |

This route from London to Italy, by way of Cologne, Munich, Insbruck, and the Brenner Pass, is the most convenient into Italy, after that by

Paris, Turin, and under the Cottian Alps and Mont Cenis, being made all the way (excepting the Channel) by Rail.

Fares:—1st class, 9*l.* 7*s.*

„ 2nd do. 7*l.*

To Venice Hours.
.. .. . 54

ROUTE 11.—*London to Verona*, by Paris, Strasbourg, Munich, Insbruck, and the Brenner Pass.

London to Paris (Rail) 10½

Paris to Munich (Rail) 23½

Munich to Verona (Rail) 19

53

Fares:—1st class, 9*l.* 5*s.*

„ 2nd do. 6*l.* 18*s.*

ROUTE 11A.—*London to Venice*, by Paris and Mont Cenis tunnel.

London to Turin 32½

Turin to Venice 10½

43

Fares:—1st class, 9*l.* 1*s.* 6*d.*

„ 2nd do. 6*l.* 14*s.*

ROUTE 12.—*London to Trieste and Venice*, by Paris, Strasbourg, Munich, Vienna, and Laibach.

London to Munich (Rte. 11) .. 34

Munich to Vienna 13

Vienna to Trieste 22¾

69¾

Fares:—1st class, 11*l.* 10*s.*

„ 2nd do. 8*l.* 8*s.*

To Venice 78

The journey from London to Trieste by Paris, Turin, Milan, and Venice, can be performed in 59 hrs.' *actual travelling*, and at an expense of—1st class, 9*l.* 15*s.*, or in 3 days with unavoidable detentions from London, and 2½ from Paris.

ROUTE 13.—*London to Trieste and Venice*, by Ostend, Cologne, Munich, Vienna, Laibach, &c.

| | Hours. |
|-------------------------|-----------|
| London to Cologne | 19½ |
| Cologne to Munich | 15½ |
| Munich to Vienna | 13 |
| Vienna to Trieste | 22¾ |
| | <hr/> 70¾ |

Fares:—1st class, 10*l.* 18*s.*

„ 2nd do. 8*l.* 8*s.*

London to Venice 78

ROUTE 14.—*London to Nice*, by Paris, Marseilles, and Toulon.

London to Paris (Rail and Steam) 10½

Marseilles (Rail) 16½

Nice (Rail) 7

34

Fares:—1st class, 8*l.* 5*s.*

„ 2nd do. 6*l.* 4*s.*

ROUTE 14A.—*London to Venice and Trieste*, by Paris, Munich, Insbruck, the Brenner Pass, and Verona.

London to Verona (Rte. 11) .. 53

Verona to Venice 3½

Venice to Trieste 8½

64¾

London to Venice by this route, 56 hrs.

ROUTE 15.—*London to Florence*, by Paris, Marseilles, and Genoa.

London to Marseilles, as in Rte. 14—27

Marseilles to Genoa 15

Genoa to Florence 6¾

48¾

Fares:—1st class, 11*l.* 5*s.*

„ 2nd do. 8*l.* 6*s.* 11*d.*

ROUTE 16.—*London to Florence*, by Turin, Bologna, and Pistoia.

882 Eng. miles.

London to Turin (Rail) 32½

Bologna (Rail) 7

Florence (Rail) 5½

44¾

Fares:—1st class, 8*l.* 19*s.* 9*d.*

„ 2nd do. 6*l.* 12*s.* 9*d.*

ROUTE 17.—*London to Florence*, by Turin and Genoa.

| | Hours. |
|------------------------------|----------|
| London to Turin (Rail) | 32½ |
| Genoa (Rail) | 4½ |
| Florence (Rail) | 9 |
| | <hr/> 46 |

Fares:—1st class, 8*l.* 16*s.* 9*d.*

„ 2nd do. 6*l.* 11*s.*

ROUTE 18.—*London to Genoa*, by
Paris and Turin.

703 Eng. miles.

| | |
|--------------------------------|----------|
| London to Turin (Rte. 1) | 32½ |
| Turin to Genoa | 4½ |
| | <hr/> 37 |

Fares:—1st class, 7*l.* 13*s.*

„ 2nd do. 5*l.* 13*s.* 6*d.*

ROUTE 19.—*London to Genoa*, by
Brussels, Basle, and Milan.

| | |
|---|----------|
| London to Arona, by Basle and Lucerne (Rte. 6) | 56 |
| Arona to Genoa | 5 |
| | <hr/> 61 |

Fares:—1st class, 7*l.* 6*s.*

„ 2nd do. 5*l.* 11*s.*

ROUTE 20.—*London to Rome*, by Mar-
seilles and Civita Vecchia.

| | |
|---|----------|
| London to Marseilles | 27½ |
| Marseilles to Civita Vecchia (Steam) | 30 |
| Rome | 2½ |
| | <hr/> 60 |

Fare:—1st class, 12*l.* 9*s.*

ROUTE 21.—*London to Rome*, by
Turin.

| | |
|-----------------------------------|----------|
| To Turin, by Paris (Rte. 1) | 32½ |
| Pisa | 8½ |
| Rome | 9 |
| | <hr/> 50 |

Fares:—1st class, 10*l.* 3*s.* 9*d.*

„ 2nd do. 7*l.* 9*s.* 6*d.*

ROUTE 22.—*London to Rome*, by Paris,
Munich, the Brenner Pass, Verona,
and Florence.

| | Hours. |
|------------------------------------|-----------|
| London to Munich (Rte. 11) | 34 |
| Munich to Insbruck | } 15 |
| Insbruck to Verona | |
| Verona to Florence | 11¾ |
| Florence to Rome and Perugia | 12½ |
| | <hr/> 73¼ |

Fares:—1st class, 11*l.* 16*s.*

„ 2nd do. 8*l.* 11*s.* 6*d.*

ROUTE 23.—*London to Rome*, by
Munich, the Brenner Pass, Verona,
Bologna, and Ancona.

| | |
|----------------------------------|-----------|
| London to Verona (Rte. 22) | 53¾ |
| Verona to Bologna (Rail) | 6½ |
| Bologna to Ancona | 5 |
| Ancona to Rome | 11¾ |
| | <hr/> 76¾ |

Fares:—1st class, 12*l.* 0*s.* 6*d.*

„ 2nd do. 8*l.* 15*s.*

By way of Ostend and Cologne to
Munich will make a difference of about
3 hrs. in addition.

To each of the above times to Rome
may be added 8¼ hrs. to reach Naples.

ROUTE 24.—*London to Rome*, by Paris,
Nice, Genoa, and Pisa.

| | |
|-------------------------------|----------|
| London to Paris | 10½ |
| Paris to Nice (Rte. 14) | 23½ |
| Nice to Genoa | 8 |
| Genoa to Pisa | 4½ |
| Pisa to Rome | 8¾ |
| | <hr/> 55 |

Fares:—1st class, 12*l.* 15*s.*

„ 2nd do. 9*l.* 6*s.* 11*d.*

ROUTE 25.—*London to Leghorn*, by
Paris and the Mont Cenis Tunnel.

| | |
|-----------------------|----------|
| London to Turin | 32½ |
| Leghorn | 15½ |
| | <hr/> 48 |

Fares:—1st class, 9*l.* 4*s.* 3*d.*

„ 2nd do. 6*l.* 16*s.*

ROUTE 26.—*London to Brindisi*, via
Paris and the Mont Cenis. (*The
mail route to India.*)

| | Hours. |
|---------------------------|------------------|
| London to Paris | 10 $\frac{1}{2}$ |
| Paris to Turin | 22 |
| Turin to Bologna | 7 $\frac{1}{2}$ |
| Bologna to Brindisi | 19 $\frac{1}{4}$ |

59 $\frac{1}{4}$ Fares :—1st class, 11*l.* 17*s.* 3*d.*,, 2nd do. 8*l.* 12*s.* 6*d.*Fares :—1st class, 13*l.* 7*s.* 6*d.*,, Mixed 1st and 2nd class,
10*l.* 13*s.* 9*d.*

Shortest Routes to different towns in Italy—from London—in time absolutely employed in travelling, and by quickest trains.

ROUTE 27.—*London to Brindisi*, via the Brenner.

| | |
|---------------------------|------------------|
| London to Brussels | 10 |
| Brussels to Cologne | 6 $\frac{1}{2}$ |
| Cologne to Munich | 15 |
| Munich to Verona | 13 $\frac{1}{2}$ |
| Verona to Brindisi | 23 $\frac{1}{4}$ |

68 $\frac{1}{4}$

| | Hours. |
|----------------|------------------|
| To Turin | 32 $\frac{1}{2}$ |
| Genoa | 37 |
| Milan | 36 $\frac{1}{2}$ |
| Venice | 44 $\frac{1}{2}$ |
| Bologna | 39 $\frac{1}{2}$ |
| Florence | 44 $\frac{1}{4}$ |
| Rome | 54 $\frac{1}{4}$ |
| Naples | 62 $\frac{1}{2}$ |

TIME AND COST FROM PARIS TO ITALY.

| | | |
|---|----------|------------------|
| Paris to Modane (by the Mont Cenis Tunnel) .. | in about | 16 $\frac{3}{4}$ |
| Modane to Turin .. .. | .. .. | 3 $\frac{3}{4}$ |
| ,, , Florence .. .. | .. .. | 15 $\frac{3}{4}$ |
| ,, , Rome .. .. | .. .. | 29 |
| ,, , Brindisi .. .. | .. .. | 30 |
| ,, , Bologna .. .. | .. .. | 10 $\frac{3}{4}$ |
| ,, , Genoa .. .. | .. .. | 9 $\frac{1}{2}$ |
| ,, , Naples .. .. | .. .. | 40 |
| ,, , Milan .. .. | .. .. | 7 $\frac{1}{2}$ |
| ,, , Verona .. .. | .. .. | 12 |
| ,, , Venice .. .. | .. .. | 15 $\frac{1}{2}$ |

PRICE of THROUGH TICKETS from PARIS (Paris, Lyons, and Mediterranean, and Alta Italia Railway Companies) by the Tunnel (approximately) to—

| | £ | s. | d. |
|----------------|-------------|----|------|
| Rome | First Class | 7 | 17 6 |
| Naples .. .. | .. .. | 9 | 2 0 |
| Turin .. .. | .. .. | 4 | 2 0 |
| Milan .. .. | .. .. | 4 | 15 6 |
| Venice .. .. | .. .. | 6 | 6 0 |
| Florence .. .. | .. .. | 6 | 5 0 |
| Leghorn .. .. | .. .. | 6 | 9 6 |
| Genoa .. .. | .. .. | 4 | 16 6 |

2nd and 3rd-Class Through Tickets are also issued from Paris to the above-named places; but the time taken on the journey is nearly double that mentioned, owing to the fact that none but 1st-Class carriages are attached to the Express Train between Paris and Modane; although in Italy, with the exception of the Fast Train from Bologna to Brindisi, 2nd-Class carriages are almost universally attached to the Express Trains.

The prices of these 2nd and 3rd-Class Tickets are (approximately)—

| | | £ | s. | d. | | | £ | s. | d. |
|-------------|---------------------|---|----|----|----|--------------------|---|----|----|
| Rome | <i>Second Class</i> | 5 | 16 | 6 | .. | <i>Third Class</i> | 4 | 2 | 0 |
| Naples .. | .. | 6 | 13 | 3 | .. | .. | 4 | 14 | 0 |
| Turin .. | .. | 3 | 1 | 0 | .. | .. | 2 | 4 | 0 |
| Milan .. | .. | 3 | 10 | 6 | .. | .. | 2 | 10 | 9 |
| Venice .. | .. | 4 | 12 | 9 | .. | .. | 3 | 5 | 3 |
| Florence .. | .. | 4 | 13 | 9 | .. | .. | 3 | 7 | 0 |
| Leghorn .. | .. | 4 | 17 | 3 | .. | .. | 3 | 9 | 3 |
| Genoa .. | .. | 3 | 11 | 3 | .. | .. | 2 | 11 | 6 |

The *Indian Mail* Train leaves Paris every Friday night at 8.40 p.m., arriving at Brindisi the following Monday morning at 3.55 a.m., in time for the steamer for Alexandria, leaving Brindisi at 5 a.m. and arriving at Alexandria about 82 hours afterwards. Through Tickets are issued from Turin to Alexandria at the following rates (approximately)—

| | £ | s. | d. |
|--------------|----|----|----|
| 1st Class .. | 13 | 0 | 0 |
| 2nd Class .. | 8 | 8 | 0 |
| 3rd Class .. | 3 | 2 | 6 |

Travellers from Paris can get into a through carriage in which they can travel as far as Modane, without changing at Mâcon or Culoz.

4.—A FEW SKELETON TOURS THROUGH NORTH ITALY.

* * The figures after each station denote the number of days employed not only in arriving from the last place noted, but the time to be employed in sight-seeing. In the description of all the larger towns, a list of the objects most deserving of the traveller's attention is given in their topographical order.

FIRST TOUR—OF ABOUT THREE MONTHS IN THE NORTH OF ITALY; VISITING EVERYTHING MOST DESERVING OF NOTICE.

| | Days. | | Days. |
|-------------------------------------|-------|---------------------------------|-------|
| Paris to Turin .. | 1 | and Lugano, and journey to | |
| Turin .. | 2 | Milan .. | 4 |
| Pinerolo and Vaudois Valleys .. | 3 | Milan .. | 5 |
| Excursion to Aosta .. | 3 | Milan to Pavia, and return .. | 1 |
| Excursions in the vicinity of Turin | | Milan to Monza and Lecco .. | 1 |
| —to Raconigi, Carmagnola, and | | Lecco to Bergamo .. | 1 |
| Cuneo .. | 3 | Bergamo to Lovero, and Lake of | |
| Turin to Asti and Alessandria .. | 2 | Iseo .. | 2 |
| Alessandria to Acqui .. | 1 | Brescia .. | 1 |
| Alessandria to Vercelli, by Casale | 1 | Cremona .. | 1 |
| Novara to Magenta, and return to | | Desenzano, and excursion on the | |
| Arona by Novara .. | 1 | Lake of Garda .. | 3 |
| Excursions on the Lago Maggiore | | Verona .. | 2 |
| and Lake of Orta; journey to | | | |
| Laveno, Varese, and Como .. | 4 | | 42 |
| Excursions on the Lakes of Como | | | |

| | Days. | | Days. |
|------------------------------------|--------|-------------------------------------|--------|
| (Paris to Verona) | 42 | Parma to Piacenza, stopping at | |
| Mantua, and return to Verona .. | 1 | Borgo S. Donino, with excursion | |
| Vicenza, and to Padua | 1 | to Velleja | 2 |
| Padua and Euganean Hills | 3 | Piacenza to Genoa | 1 |
| Venice | stay 7 | Genoa | stay 3 |
| Excursions to Treviso, Conegliano, | | Genoa to Spezia, and back by sea .. | 2 |
| Udine, and Trieste | 3 | Genoa to Nice, by la Riviera, stop- | |
| Return to Venice by Steam or Rail | 1 | ping at different stations | 2 |
| Ferrara | 1 | Nice | 1 |
| Bologna | stay 3 | Toulon, stopping at Fréjus and | |
| Journey to Ravenna .. and stay | 2 | Toulon | 2 |
| Ravenna to Rimini | 1 | Toulon to Marseilles | 1 |
| Rimini to Cesena, Forlì, Faenza, | | Marseilles to Paris | 1 |
| and Imola, and return to Bologna | 2 | | — |
| Bologna to Modena and Parma .. | 2 | | 85 |
| Parma | stay 1 | | |

SECOND TOUR—OF ABOUT SIX WEEKS IN NORTH ITALY.

| | | | |
|------------------------------------|------------|-------------------------------------|----|
| Paris to Turin | and stay 3 | Venice | 3 |
| Turin to Novara, by Vercelli .. | 1 | Venice to Ferrara and stay | 1 |
| Vercelli to Alessandria, by Casale | 1 | Bologna | 2 |
| Novara and Arona | 1 | Bologna to Ravenna | 1 |
| Excursions on Lago Maggiore .. | 2 | Ravenna to Rimini | 1 |
| Arona to Milan, by Magenta, or by | | Rimini to Bologna | 1 |
| Gallarate | 1 | Bologna to Modena and Parma .. | 2 |
| Milan (stay), with excursions to | | Parma to Piacenza | 1 |
| Como, Monza, Pavia, and Cre- | | Piacenza to Genoa, by Alessandria | 1 |
| mona | 6 | Genoa | 2 |
| Milan to Bergamo and Brescia .. | 1 | Genoa to Nice | 2 |
| Brescia to Desenzano, with excur- | | Nice to Toulon | 1 |
| sion on the Lago di Garda | 2 | By Marseilles to Paris, stopping at | |
| Verona | and stay 1 | Avignon and Lyons | 2 |
| Mantua | 1 | | — |
| Verona to Padua (and stay), by | | | 42 |
| Vicenza, and to Venice | 2 | | |

THIRD TOUR—OF ABOUT SIX WEEKS, ENTERING ITALY BY VENICE.

| | | | |
|------------------------------------|---|-------------------------------------|----|
| Venice | 3 | Verona to Mantua | 1 |
| Padua | 1 | Mantua to Cremona | 1 |
| Ferrara | 1 | Cremona to Milan, by Lodi | 1 |
| Bologna | 2 | Milan to Novara and Lago Mag- | |
| Ravenna | 2 | giore, Magenta, &c. | 2 |
| Forlì and Faenza | 1 | Novara to Turin, by Vercelli .. | 1 |
| Bologna and Modena | 1 | Turin | 2 |
| Modena, Parma, and Piacenza .. | 2 | Turin to Genoa and stay | 3 |
| Piacenza to Milan | 1 | Genoa to Nice | 2 |
| Milan (stay), and visits to Monza, | | Nice to Toulon and Marseilles .. | 1 |
| Como, and Pavia | 5 | Marseilles, by Aix, Avignon, Lyons, | |
| Milan to Bergamo and Brescia .. | 3 | and Dijon, to Paris | 3 |
| Brescia to Lake of Garda & Verona | 2 | | — |
| Verona to Vicenza and back | 1 | | 42 |

FOURTH TOUR—OF ABOUT THREE WEEKS THROUGH A PART OF NORTHERN ITALY AFTER VISITING SWITZERLAND AND RETURNING TO ENGLAND THROUGH GERMANY.

| | Days | | Days |
|--|------|---|------|
| Geneva to Turin | 2 | Treviso, Udine, and Trieste | 2 |
| Milan (and stay), visiting Novara and Magenta | 3 | Vienna | 1 |
| Pavia | 1 | To London or Paris, by Munich, Augsburg, Frankfort, Heidel- berg, Mayence, Cologne, and Ostend | 5 |
| Bergamo and Brescia | 1 | | — |
| Verona | 2 | | 21 |
| Mantua | 1 | | |
| Vicenza, Padua to Venice (and stay | 3 | | |

N.B. For circular tours of the *Italian lakes*, see excursions from Milan in Route 20.

5. MODES OF TRAVELLING—VETTURINI—RAILWAYS—LUGGAGE—MAILS —DILIGENCES—EXPENSES.

Vetturini.—In making an agreement it is the custom for the vetturino to give his employer a deposit, *caparra*, or handsel, a small sum as a security for the due performance of his contract; and, whether the journey be shorter or longer, this precaution should *never* be neglected. There are three varieties in this mode of travelling:—1st, Taking a seat in a carriage jointly with other persons. These are usually people of the country; and it is a mode of journeying which can only suit a single male traveller, and even he must be one who is not very particular as to comforts. He must of course take his meals entirely at the discretion of the driver, who contracts to furnish board and lodging: his companions are frequently disagreeable; and none of the regulations which prevent annoyance in a diligence apply to these private vehicles. 2nd, Hiring a carriage for a party,—a very convenient mode of travelling for those who are not much pressed for time. A party of six persons may be conveyed in a very decent carriage, with good horses, and an intelligent and civil driver, at an expense of about 60 francs per diem, going from 30 to 40 miles; and if a return carriage can be met with (which at Nice or Genoa is sometimes possible), for a little less. When a carriage is thus hired, the vetturino will, if required, contract to provide board and lodging. In Northern Italy this is neither needful nor advisable, and the traveller should stipulate that he may go to what houses he pleases. Also *always* sign an agreement in writing expressing the hire, the time within which the vetturino is to perform the journey, the stay he is to make at each place, and the daily indemnity to which he will be entitled in case of detention on the part of the traveller, and *make the vetturino sign the duplicate*. Two forms of such documents, with directions for filling them up, will be found in Murray's *Handbook of Travel Talk*—one for a traveller who engages a single place, the other for a party contracting for the hire of a whole carriage. If the driver gives satisfaction, he expects a *buona mano*, about 3 or 4 francs per diem. The 3rd mode is for one or two individuals to hire a *calessa* or other small and light carriage, generally for short distances, and for not more than a day or two. This is often very convenient

in making out *pieces* of a journey, particularly for the purpose of seeing places where the diligence does not stop, but it is liable to some inconvenience. The vetturini who do these jobs are usually of an inferior class, and will often attempt to play tricks upon the traveller, sometimes refusing to go as far as the intended point, sometimes transferring him to another vetturino, and generally contriving, with much ingenuity, to find a pretext for placing some other companion in the vacant seat.

Railways.—The following regulations as to railway travelling are official:—

Carriages and horses are not taken by the quick trains (*treni diretti*). The charge for travelling by these trains is 20 per cent. higher than by the ordinary trains in the provinces of Lombardy and Venice. Travellers who have taken tickets (*biglietti*) for ordinary trains will have to pay the difference if they wish to go by the quick trains.

The distribution of tickets commences an hour and terminates 5 minutes before the departure of a train from a principal station. At the secondary stations the distribution commences half an hour before the departure of the train and terminates when the bell rings to announce the arrival of the train. Access to the station is closed 5 minutes before the departure of a train. Children under 3 years of age are conveyed free; for children between 3 and 7 half a fare must be paid. Above 7 the full fare.

In most trains carriages are provided for those who wish to smoke (*pei fumatori*). In the other carriages travellers are not allowed to smoke, except with the consent of the other passengers. Those who object to smoking have only to point to the notice usually painted on the door—"E vietato il fumare."

Luggage will not be received unless it arrives 10 minutes before the time fixed for the departure of the train. No article of luggage will be admitted into a passenger carriage if its dimensions exceed the length of 50 centimetres by 25 centimetres by 30 centimetres. Luggage by the quick trains accompanying passengers who have through tickets to France or Austria ought not to contain any articles that are liable to duty. If it does, they run the risk of being detained until after the departure of the train.

The following additional information and hints may be useful to the traveller who visits Italy for the first time:—

Persons are allowed to change from a lower class to a higher class carriage on paying the difference of fare. The rate of charge per kil. for a seat in a 1st-class carriage by the quick trains is about 12 c., and for a seat in a 2nd-class about 9 c. Places in a coupé carriage must be bespoken beforehand, and they are charged extra—according to the distance. On several of the main lines carriages with sleeping couches (*coupés a letti*) have been placed,—a great convenience to those who have to travel through the night. The extra charge is a comparatively small addition to the ordinary fare. They are to be found on the lines from Modane (or Turin) to Florence, from Modane (or Turin) to Venice, and from Venice to Florence.

The *Alla Italia* Railway Company issue *Circular Tickets* for travellers in Italy, which offer great advantages to those who do not object to keeping to the routes which are traced out for them by the Company, nor to the limited time within which the journey is to be completed. These tickets are to be procured in *London*, at the office of the Company, 3, Adelaide Street, Charing Cross; in *Paris*, at the Grand Hotel; or in Italy.

The 2nd-class carriages are much more comfortable than those in England, and many English travellers make use of them.

The clerks at the stations sometimes refuse to give change; it is therefore desirable to be *always prepared with the exact amount of the fare*. Italian paper money cannot be refused, except on international routes, such as from Turin to Aix les Bains, when payment must be made in gold, though the portion of the fare covering the route as far as the frontier may be paid in Italian paper; in which case, however, the traveller should be prepared with the exact amount of both gold and Italian paper, or he will run the risk of having his own Italian notes (useless to him across the frontier) returned to him by way of change for any surplus gold.

Luggage.—Travellers in Italy, no matter what their class, nor whether they hold direct or circular tickets, *are not entitled to any luggage free of charge*, except articles not exceeding the weight of 20 kilos., which can be carried in the hand, and stowed away in the carriage without inconvenience to the other passengers. Everything consigned to the luggage-van is paid for according to weight, and a ticket (*scontrino*) obtained for it, which must be produced at the end of the journey. Travellers should examine their luggage ticket at the time it is handed to them, to see that the destination is properly stated.

Articles of luggage may be left at the station, and claimed whenever required on production of the deposit ticket, for which a trifling charge is made. This is a great convenience, as it enables travellers to get rid of their luggage altogether when stopping for the day in a town, or of all except a handbag with the few necessities required at the hotel when only spending one night in the place.

Public Carriages.—At every town of any importance in North Italy, in addition to the omnibuses from the hotels, there are public carriages waiting at the station to convey travellers into the town. Tariffs of the charges have been established by the local authorities, and the drivers are in possession of a copy, and are bound to produce it on demand. When the traveller suspects an overcharge, let him insist on the production of the printed tariff.

There are also carriages plying for hire in the streets of the several towns, and for these tariffs have likewise been established. In most cases we have stated the authorized charges in the following pages, but we have usually given the charges for day-work only. The charges at night are always higher, as the tariff will show. It must be kept in mind that the tariff applies almost invariably to work within the limits of the city. If the traveller goes beyond those limits he must make a bargain with the driver beforehand, or he will be liable to an overcharge.

Expenses of Travelling in Italy.—No question is more frequently asked, and few so difficult to answer, as that relative to the expenditure to be incurred in a journey through, or an excursion into, Italy. Now that people of all classes are obliged to adopt the same mode of locomotion—railways—a nearer approximation can be reached. This will, however, depend on the length of ground gone over in a given time, but for bachelors who travel for the purpose of seeing the country, and whose railway expenses each day will consequently be inconsiderable, 25 francs ought to cover all charges, and for a journey of not less than two months the average cost per day of each member of a party need not exceed 1*l.* 5*s.* including the railway fare to and from Italy.

The railway fares in Italy are low, but the continual *charge for luggage* must be taken into account in comparing them with French lines. The usual charges at hotels are as follows:—

Bed, 2½ to 4 frs. 2 beds, 4 to 6 frs.

Omnibus to stat., 75 c. to 1 fr.

Lights, 75 c. to 1 fr. per candle.

Breakfast, *café au lait*, 1 fr. 50 c. Each additional *plat*, 1 fr. to 1 fr. 50 c.

Luncheon, or *déjeuner à la fourchette*, without wine, 2½ to 3½ frs.

Dinner (in the north always *without* wine), 5 to 6 frs.

Dinner (in private room), 6 to 8 frs.

Pension, for a prolonged stay, 9 to 12 frs. per day, wine and lights *not included*.

To the hotel expenses must be added the expenditure in respect of railway fare and for carriage of luggage, carriages to and from the stations, carriages employed in sight-seeing, luggage-porters, *custodi* at museums and picture galleries, *sacristani* in churches, and *valets de place*,—items which it is impossible to give an estimate of, since some of them vary with the disposition of the traveller, and others with the amount of ground gone over, and the number of objects visited.

6. MONEY.

In Italy the coinage is now similar to the French, the *lira* being equivalent to the *franc*:

| | | | | | | |
|--------------|---|---------------|---|-----------------|---|-----------------|
| £1 | = | 25 Ital. lire | = | 20 Ger. marks | = | 10 Aust. gulden |
| 9¼ <i>d.</i> | = | 1 lira | = | $\frac{4}{5}$ „ | = | 10 Nkr. |

Moneys of Account.

100 centesimi = 1 lira or 1 franc.

Gold Coins.

| | | s. | d. |
|--------------------|---|----|-----|
| Pieces of 100 lire | = | 79 | 2 |
| „ 50 „ | = | 39 | 7 |
| „ 20 „ | = | 15 | 10 |
| „ 10 „ | = | 7 | 11 |
| „ 5 „ | = | 3 | 11½ |

Silver Coins.

| | | s. | d. |
|------------------|---|----|-----|
| Pieces of 5 lire | = | 3 | 11½ |
| „ 2 „ | = | 1 | 7 |
| „ 1 lira | = | 0 | 9½ |
| „ 50 centimes | = | 0 | 4½ |
| „ 20 „ | = | 0 | 2 |

Copper Coins.

| | | s. | d. |
|------------------------|---|----|--------------------------------|
| Pieces of 10 centesimi | = | 0 | 1 |
| „ 5 „ | = | 0 | 0½ |
| „ 1 centesimo | = | 0 | 0 ¹ / ₁₀ |

Bank Notes.

English value calculated at 28 lire per 1l.

| | | £ | s. | d. | | | £ | s. | d. |
|--------------------|---|----|----|----|------------------|---|---|----|----|
| Notes of 1000 lire | = | 35 | 14 | 3½ | Notes of 10 lire | = | 0 | 7 | 2 |
| „ 500 „ | = | 17 | 17 | 1½ | „ 5 „ | = | 0 | 3 | 7 |
| „ 100 „ | = | 3 | 11 | 5 | „ 2 „ | = | 0 | 1 | 5¼ |
| „ 50 „ | = | 1 | 15 | 8½ | „ 1 lira | = | 0 | 0 | 8½ |
| „ 25 „ | = | 0 | 17 | 7¾ | „ ½ „ | = | 0 | 0 | 4¼ |
| „ 20 „ | = | 0 | 14 | 3½ | „ ¼ „ | = | 0 | 0 | 2¼ |

Bank-notes are a legal tender, and they form, with copper coins, almost the only current money of Italy, there being very little silver, and less gold, in circulation. Italian bank-notes are always at a considerable discount as compared with gold and silver. This discount varies from time to time and is decreasing with the improvement in the finances of the country, so that the 1l. sterling is rarely worth more than 27 lire paper. The small notes—namely, those of ½ and ¼ lira, are usually issued by private local banks, and are not current beyond the district in which they are issued.† But notes of the Banca Nazionale are current all over the kingdom.

Travellers arriving in Italy with gold should have it changed into Italian bank-notes at the rate of the day at a money changer's, whose sign is *Cambio Valute*. The discount on paper has been as much as 15 per cent., and may be more, but it varies from day to day. At 10 per cent. a British sovereign will obtain about 28 lire in paper, whilst at par it is only worth 25 lire 21 c. At most of the hotels the landlords, if paid in gold or English bank-notes, will allow the current premium; if they refuse to do so then a money-changer should be had recourse to. Some innkeepers and shopkeepers try to insist on payment in gold, which ought to be resisted, unless there is an express stipulation beforehand that they are to be paid in that way. The gold and silver coins of France, Belgium, and Switzerland have precisely the same value in Italy as Italian gold and silver. On leaving a town where he has been staying, the traveller must take care to get rid of all *local* notes, as it would be difficult for him to pass them elsewhere.

Circular Notes of 10l. or 20l. are now issued by all the leading bankers, and are a very safe and convenient form of carrying money about on a long journey. The agents in the various towns cash them at the rate of exchange of the day, but English gold and 5l. Bank of England notes are readily exchanged everywhere and usually command a higher rate of exchange than circular notes.

† See 'The Merchant's Handbook of Money, Weights, and Measures.' By W. A. Browne, LL.D. London: Stanford.

Throughout N. Italy, but especially at Verona and Venice, no one should think of paying the price *asked* for any article in the shops. Bargaining, unpleasant though it be, is usual, and is expected; and if the English traveller will quietly specify the sum he considers just, and which he is prepared to give, at least no offence will be taken by the shopkeeper, even if he does not accept the offer.

The traveller setting out to see sights, should provide himself with ample store of coppers and notes of a quarter and half a lira. He will have many demands upon him; but 1 or 2 sous will satisfy many, and 4 or 5 sous is ample even for the Suisse (Bedel) of a church.

7. MEASURES OF LENGTH, WITH THEIR ENGLISH EQUIVALENTS.

(*The centimetro, decimetro, and chilometro of Italy correspond exactly with the centimètre, décimètre, and kilomètre of France.*)

| | | | | |
|--------------------|---|-----------|---|----------------|
| 1 centimètre | = | (0.01 m.) | = | 0.3937 inches. |
| 3 " | = | (0.03 m.) | = | 1.1811 " |
| 5 " | = | (0.05 m.) | = | 1.9685 " |
| 10 " = 1 decimètre | = | (0.10 m.) | = | 3.9370 " |
| 20 " = 2 " | = | (0.20 m.) | = | 7.874 " |
| 25 " = 2½ " | = | (0.25 m.) | = | 9.844 " |
| 50 " = 5 " | = | (0.50 m.) | = | 1 ft. 6.688 " |
| 75 " = 7½ " | = | (0.75 m.) | = | 2 ft. 4.532 " |

| | | | | feet. | inches. | | |
|------|---|-------------|---|---------|---------|------|--------|
| 1 m. | = | 10 dm. | = | 100 cm. | = | 3 | 3.371 |
| 2 | | | = | | | 6 | 6.741 |
| 3 | | | = | | | 9 | 10.112 |
| 4 | | | = | | | 13 | 1.483 |
| 5 | | | = | | | 16 | 4.854 |
| 10 | | | = | | | 32 | 9.708 |
| 20 | | | = | | | 65 | 7.416 |
| 30 | | | = | | | 98 | 5.124 |
| 40 | | | = | | | 131 | 2.832 |
| 50 | | | = | | | 164 | 0.539 |
| 100 | | | = | | | 328 | 1.079 |
| 500 | | | = | | | 1640 | 5.395 |
| 1000 | = | 1 kilomètre | = | | | 3280 | 10.790 |

1609.31 mètres = 5280 ft. = 1760 yards = 1 English mile.

1 kilomètre = 0.6213 mile = 1093.633 yards.

8. POST OFFICE; LETTERS AND POSTAGE: TELEGRAMS.

Postage stamps (*francobolli*) can be purchased at most tobacconists' shops as well as at the post-offices. In all cases of doubt as to weight or rate of postage the traveller ought to have his letter weighed, and the proper stamp affixed, at the post-office. A cautious traveller will take important letters to the post-office himself, or drop them into some one of the letter boxes that are now distributed through an Italian town, since if given to an untrustworthy person to carry to the post-office they run the risk of being made away with for the sake of the stamps. Travellers cannot too much impress on their correspondents at home the necessity of

writing the address with perfect legibility, especially those marked *poste restante*, which are frequently placed in the wrong compartment at the office from the difficulty of deciphering the first letter of the name. Much provoking delay and trouble are thus caused before the mistake is discovered.

In addressing gentlemen it is best to abolish the terminal Esq., and to add the prefix Monsieur or simply M. On enquiring for letters *poste restante* the production of a visiting card saves trouble.

The following are the

Italian Rates of Postage.

Ordinary Letters.—For each 10 grammi up to 50 gr., 20 cents.; 50 to 100 gr., 1 fr. 20 c.; throughout the Kingdom of Italy, including Sardinia and Sicily.

Registered Letters (Lettere raccomandate) must be presented at the office at least an hour before the making up of the despatch, enclosed in an envelope sealed with five seals. They must be stamped, in addition to the ordinary letter stamp, with a stamp of 30 c. In case of loss an indemnity of 50 fr. can be claimed.

Letters insured with a declaration of value.—The maximum value allowed is 3000 fr.; such letters must bear the ordinary letter stamp, and a stamp of 30 c. Besides, a tax at the rate of 10 c. on each 100 fr. of the declared value must be paid.

Manuscripts (not being letters) and *samples of merchandise* may be sent prepaid from one part of Italy to another, at the following rates:—Up to 50 grammi for 20 c.; from 50 gr. to 5000 gr., 49 c.; and from 500 to 1000 gr., 80 c.; and so on at the rate of 40 c. for each additional 500 or fraction. Samples of merchandise, however, of a greater weight than 500 gr. cannot be sent by post. Double these rates are charged if not prepaid.

Newspapers in Italy are charged 1 c. for each 40 gr. or fraction.

Letters to Great Britain are charged at the rate of 60 c. for 15 gr. (= $\frac{1}{2}$ oz.); to *France* at the rate of 40 c. for 10 gr. (= $\frac{1}{3}$ oz.).

Registered Letters for Great Britain must bear a stamp of 60 c. in addition to the ordinary postage stamp; for France 50 c. in addition to the ordinary postage stamp.

Manuscripts (not being letters) can be forwarded, properly secured but open at the sides, to Great Britain at the rate of 50 c. for 1000 gr. They can be registered (*raccomandate*) on stamping them with an additional stamp of 60 c.

Post cards to England 15 c.

Telegrams.

These are charged to any part of Italy at the rate of one franc for twenty words, including the names and addresses of the sender and receiver.

9.—COURIERS.

In Italy, the best couriers are those born in the country; and a courier, to accompany a family into Italy, should be an Italian. He is in general

active, ready to do or attend to any and every thing; he will serve, if required, as a personal servant, and, understanding the language, will not refuse to act as a guide or *cicerone* in large towns—a thing rarely to be obtained of a German or Swiss. There is a place of meeting or club of Italian couriers at No. 38, Golden-square, and one of Germans and Swiss, 12, Bury-street, St. James's, where travelling servants may be heard of, but in every case it will be well to have their characters from the persons they have travelled with, in addition to that from their club or office.

In addition to receiving very high wages—10 to 15 guineas a month, according to the length of time they are employed—they are lodged and fed in reality at his expense; *i.e.* the masters of hotels are obliged to lodge and feed them, and, as a general rule, they are more difficult to satisfy in their requirements from hotel-keepers than their employers, whilst they receive an allowance or percentage from the proprietors, which comes, of course, out of their master's pocket.

10.—SIGHT-SEEING.—LAQUAIS DE PLACE AND CICERONI.

There are few things more disagreeable than being led about by a *laquais de place*; and as plans of all the principal towns of Northern Italy are given in the present volume, his help will be less indispensable; although, for persons ignorant of the language, his services will be useful, and in all cases lead to an economy in time, which to most travellers will be one of money.

If you hire a *laquais de place*—1st, Make him take you to every place you wish to see, not allowing yourself to be put off with "*non c'è niente da vedere*," or the like; for he has little notion of the value of any object; and caprice, or some plan of his own, or mere laziness, will often make him try to put you off. 2nd, If you have plenty of time on your hands, it is as well to see every object which he recommends, unless it should be evidently something quite absurd. For though in so doing he may have a job in view—some shop kept by a friend into which he wishes to seduce you, some ally of a custode for whom he wants to secure a *buona mano*, and thus usually occasions you a waste of time and money—yet he is sometimes the means of conducting you to an object which you would have been sorry not to have seen. A *laquais de place* should not be allowed to make bargains for you, as the commissions which the shop-keeper allows him will be, of course, paid out of your pocket.

In order to enable the tourist to dispense as much as possible with local guides, we have inserted in the description of every town of importance a list of the objects worth seeing, arranged in topographical order, by means of which, and the plans annexed, persons not pressed for time can visit, unaided by a *laquais de place*, the principal sights.

The churches, excepting the cathedrals, which are always open, are, upon week-days, usually closed from twelve to three; and during this interval, when the sacristan takes his dinner and his nap, it is hardly possible to obtain admittance. The clergy to not like to have the churches considered as shows, nor are the congregations at all indifferent, as has been asserted, to the conduct of strangers, in walking about and talking during Divine service. It might perhaps, too, be suggested to our Protestant

countrymen, that they are not protesting against Roman Catholic errors by behaving indecorously in churches; and to reflect how they would like to see their own places of worship made objects of show during Divine service.

It is always a useful preliminary to the examination of any city to obtain a bird's-eye view of it from some tall steeple or tower.

11.—INNS AND ACCOMMODATION.

In the large towns of Italy the hotels have hitherto been superior to those in French provincial cities, being comfortable and well kept—as at Turin, Milan, Venice, Bologna, and Genoa. In all these places the resort of foreigners has enabled the proprietors to meet the expenses required for such establishments; but this, of course, cannot be the case in places which are not equally frequented, and here the traveller will very frequently have to content himself with the accommodation of a national or *Italian* inn.

He must, firstly, when this contingency arrives, not expect a choice and well-furnished larder. The stock of provisions is on the average but scanty, and the choice in this scanty stock limited. Most of the country wines are indifferent, poor, and sour. Even in towns where the houses are very decent, he may be compelled to submit to meagre fare, if he arrives after others have been served. It must always be recollected also, that every chance of inconvenience is exceedingly increased by coming in late:—“*Chi tardi arriva mal alloggia*,” as the proverb truly says. Even in the smaller towns, however, the hotels have been much improved of late years, and are fully on a par with those of France similarly situated.

It will be advisable, especially when the travelling party is large, to order rooms beforehand by telegraph,—in Italy an economical convenience, the charge seldom exceeding for the ordinary length of a despatch, 1 lira.

The best hotels, though not cheap, are not (compared with an English standard) extravagant, and, if any ladies are of the party, no house except a first-rate one should be used; but bachelor travellers may frequently be comfortably accommodated, and at a lower charge, at houses of a second grade. One great secret of keeping down bills is to avoid having anything out of the common way. The *table-d'hôte* (*tavola rotonda*), where it exists (it is now common in the largest towns), should be preferred.

Ask the price of everything beforehand, especially bedroom, dinner at *table-d'hôte* (with or without wine), and *déjeuner à la fourchette*. A traveller will frequently be put into a room for which five or six francs will be charged for the night, when one of three francs will suit him just as well. In ordering dinner it is the best plan for the traveller to mention the price he will pay, with or without ordinary wine. This is termed dining a *prezzo fisso*. In ordering wines, when you have chosen your *kind*, order the cheapest *quality*, for in small towns the chance is ten to one they have no other, and you only pay for the name. If exorbitant charges be made, the best plan, if you have nerve enough, is to refuse to pay them, putting down a reasonable sum upon the table. Where exorbitations have proved ineffectual, travellers not unfrequently enter cautions against the offending party in the travellers' books at other inns along the

road, as a warning to others, and sometimes communicate their complaints to the Editor of these Handbooks, requesting him to endeavour to redress the grievance by noting the offence in future editions. *Where the complaint has been properly authenticated, and the case shows palpable imposition and injustice on the part of the innkeeper, the Editor, in some instances places a note against the name of the house, or omits it altogether.* Travellers, however, who resort to this expedient ought to reflect well beforehand whether they are quite in the right, and the innkeeper in the wrong; and consider how a hasty accusation may inflict serious injury on an honest man and his family. The simple threat of making such a complaint may, in some cases, infuse a salutary terror, so as to produce the desired effect—a remedy of the abuse.

The system of including a charge for attendance in the bill is now universal, and therefore it is unnecessary to say anything on that old source of trouble the *buona mano* to servants. When dining at a Trattoria, 20 c. to 30 c. to the waiter will be enough. It is desirable to examine hotel bills carefully before leaving, and insist upon objectionable extras being taken off or reduced. The charges for bedroom, dinner, &c., may be reasonable enough, but if anything is ordered beyond the limits of a priced list, or out of the routine of ordinary demand, an opportunity for extortion is afforded, which is not always neglected.

12.—OBJECTS TO BE NOTICED.

Within the districts described in this volume, some few Celtic remains in Piedmont and the Euganean Hills are the only vestiges anterior to the Roman domination.

To the era of the Empire belong the amphitheatre, theatre, and gates of Verona, the theatre at Vicenza, the villa of Catullus, on the Lake of Garda, the arches of Susa and Rimini, the ruins of Velleja, the columns of San Lorenzo at Milan, the Temple at Brescia, and the amphitheatre of Padua. Amongst the edifices of the Roman period, the amphitheatre at Verona is the most remarkable; the arches of Susa and Rimini are the oldest; the other vestiges belong to the later Emperors; but none are in a very pure style of architecture. The only one which we can ascribe to the Augustan age (the arch of Susa) is rude in taste. To the Imperial times belong the buried city of Velleia—the Pompeii of Northern Italy—and the ruins of Industria and of Luni.

Amongst the museums of antiquities, Turin has one of the richest collections in Europe of Egyptian antiquities; and the smaller one at Bologna is interesting. The museums of Parma, Modena, Bologna, Verona, Brescia, Ferrara, and Forli are of considerable local importance. The Etruscan Museum at Bologna deserves special notice. Of Christian antiquities during the Roman period, or the middle ages, Ravenna stands pre-eminent for its early ecclesiastical edifices; Milan and Verona offer also remarkable vestiges. The Baptisteries of Ravenna, Novara, Cremona, and Parma, also belong to this class, although there is uncertainty about their date. The Basilica of St. Mark, at Venice, forms a class of its own.

Although frequently much altered, Northern Italy abounds in magnificent specimens of the Lombard style, called *Romanesque*, a variety of

which is familiarly known amongst us as Norman. The cathedrals of Verona, Parma, and Modena, and the churches of San Zenone (Verona) and San Michele (Pavia) are very remarkable. Most of the larger Lombard churches are interesting from the symbolical sculptures on the façades, as well as from their impressive grandeur. This Lombard style was never entirely superseded in Italy till the revival of classical architecture; and, generally speaking, so many schools and styles had a coeval existence in Italy, that the data by which we judge of the age of a building in France or England lose much of their certainty when applied here.

Gothic or *Pointed* architecture in Italy exhibits itself in many marked varieties, and four distinct schools may be observed: (1) The *Tuscan* or *Italian-Gothic*, more properly so called, remarkable in the earlier periods for its simplicity and in the latter for the extreme beauty of its forms. (2) The *Venetian Gothic*, of which the great type is the Palazzo Ducale at Venice, and which may be traced at Padua, Vicenza, Verona, and as far west as Brescia. (3) The *Genoese-Gothic*, more than any other disclosing an imitation of the Arabian or Saracenic models. (4) The *Lombard-Gothic*, an exuberant variety of the French and German, of which the Duomo of Milan and Certosa of Pavia are the finest examples.†

Connected with the Italian churches, the *Campanili*, or bell-towers, often detached, constitute a remarkable feature. The Campanili of Cremona, Modena, and Venice deserve attention, and in all cases they form a characteristic and pleasing feature in the scenery of Italy. The Circular Bell-towers of Ravenna, the most ancient of all, are peculiar to that locality.

So much for the styles which we commonly term mediæval. During their prevalence in Italy an imitation of Roman or classical architecture had never ceased to exist. But it had not been usefully introduced till the times of *Brunelleschi* and of *L. B. Alberti*. The churches of San Lorenzo and Santo Spirito at Florence are noble examples of the genius of the first of these great men. He also possessed great influence throughout Italy, though few direct imitations of his style appear out of his native city. Brunelleschi's tendency is to assimilate his Italian to the Lombard. But others united the Italian to somewhat of Gothic feeling, after the manner which in France has been termed the style of the *Renaissance*; and this style in Italy has great elegance. The façade of Certosa of Pavia may be mentioned as an example; but it is more generally discernible in subsidiary portions, in chapels, and in tombs. *Leon Battista Alberti*, one of whose best works will be found at Mantua (Sant' Andrea), bestowed much thought upon church architecture: whilst *Sanmicheli*, *Scammozzi*, and *Palladio* excelled in their civil buildings, which are amongst the chief ornaments of Vicenza and Venice. The edifices of Turin belong to a much later period.

Domestic architecture in Italy affords a high interest. Its progress may

† For more detailed information on the different styles of architecture met with in Italy and its monuments, we must refer our readers to Mr. Fergusson's 'Illustrated Handbook of Architecture' (2 vols. 8vo.), and 'History of Architecture from the Earliest Times to the Present Day' (1862 and 1865); to Mr. Ruskin's 'Stones of Venice,' and Signor Selvatico's work, for the edifices of that city; to Mr. Street's work, entitled 'Brick and Marble Architecture in Italy' (1 vol. 8vo., 2nd ed. 1874); and for the early Christian edifices to Mr. Gally Knight's large work on the Ecclesiastical Architecture of Italy, and to Canina's 'Tempi Christiani,' 1 vol. fol.

be traced at least from the fifteenth century. The interiors of the period of the *Renaissance*, which are frequently well preserved, should be carefully examined, and will well repay this study; as also will some of the palaces of Genoa. In Venice, besides the great beauty of the buildings, the ingenuity of the architect in adapting his plans to their confined and untoward sites will often be found peculiarly interesting. At Verona buildings of this class have a character of their own, of strength and elegance united in the details.

The *municipal buildings* of Lombardy are of great and varied merit. In the Town-halls, or *Brolettos*, of *Como*, *Bergamo*, *Monza*, and *Brescia*, the beauty of the structures is enhanced by their varied styles of decoration.

The ancient *military architecture* of Italy has been little attended to by travellers. Northern Italy abounds in noble mediæval strongholds and fortifications. The Scaligerian castles in and about Verona are peculiarly interesting; and the Modenese are not only curious in themselves, but interesting as being amongst the objects which first tinged the mind of Ariosto with his fondness for tales of chivalry. In Italy, also, will be found the earliest examples of regular fortification, by which the ancient modes of defence were superseded.

Sculpture in Italy offers a great number of objects of high interest. The names of Niccolo and Giovanni da Pisa, of Mino da Fiesole, of Bambaja, of Donatello, of Orgagna, of Ghiberti, and of Michael Angelo, are of world-wide celebrity; but the merits of many second-rate Italian sculptures have not yet attracted the notice they deserve.

Of all the more remarkable works of sculpture we believe that we have given sufficient notices; and the traveller should recollect that of some of the best of the Italian sculptures so few specimens exist, that, unless he avails himself of the opportunity of examining them where they now stand, he will never meet with them again. Thus, there is scarcely a first-rate fragment of *Luca della Robbia* out of Tuscany, or of *Bambaja* out of Milan and Pavia; very few works of *Mino da Fiesole* out of Florence and Fiesole; no work of *Begarelli* out of Parma and Modena. They have rarely been multiplied by casts, and, when engraved, the representations have been most inadequate.

Working in the *precious metals* was a branch of the sculptor's art, or as would be better said, trade, for, in the earlier periods at least, they followed it as a craft. Some magnificent specimens, in which enamelled work and precious stones are introduced, exist as *pale*, or *palliotti*, altar-fronts or coverings. Those of San Marco at Venice, and Sant' Ambrogio at Milan, are the most remarkable. Many specimens of the same description, together with votive offerings, cups, vessels, and the like, are still preserved in the sacristies of the churches.

Very early and fine specimens of *mosaic*, formed of prisms of coloured or opaque glass or enamel, with a gilded ground of the same material, will be found at Milan (Sant' Ambrogio and San Lorenzo), Venice (San Marco and Torcello), and especially at Ravenna, where the finest and oldest works of the kind exist, dating as far back as the sixth century. The art continued to be practised at Venice till the sixteenth century, but not so late in Lombardy. At Novara and Cremona, also, are some specimens of early Christian tessellated pavements. In Tuscany, about the thirteenth century, a richer kind of working was introduced, employing serpentine, porphyry,

and various coloured marbles, which mode of workmanship has been improved into the present beautiful Florentine mosaic in *pietra dura*. This is composed of natural mineral productions and of the finest marbles, and may be seen in perfection at the Certosa of Pavia.

The stained glass of Italy is exceedingly beautiful. In the cathedrals of Milan and Bologna it is most brilliant. In Venice the colours are not so good. Stained glass, however, does not appear to have become common; there are few examples of it in the smaller churches or in civil buildings.

13.—BOOKS—MAPS.

A traveller whose mind is not previously prepared for a visit to Italy is deprived of the greater portion of the pleasure (to say nothing of the instruction) which he would otherwise derive. This observation is true of every part of the world; but the extent and variety of interest attaching to the scenery, the cities, the churches, the castles, the palaces, the works of art in Italy, renders the amount of loss much greater than in any other country; we shall therefore venture to give a short list of the works which we would recommend, for the purpose of affording a small portion of the information which may be required.

History.—To those who are willing to devote the time, we should strongly recommend the attentive perusal of Sismondi's great work, *Histoire des Républiques Italiennes*. As a narrator, Sismondi has peculiar clearness; without attempting effect, he is always interesting. The great difficulty in affording a general view of Italian history arises from the necessity which the historian is under of constantly shifting the scene, from Florence to Venice, from Naples to Milan, &c., &c. Sismondi, with singular ability, has interwoven the history of the several states without perplexing the narrative. There is hardly a place of any importance in Italy which is not more or less noticed in this work, which contains the very pith of Italian history in more modern times.

For the history of particular states, the following may be recommended:—

Venice.—*Daru's* history is very entertaining and clear, but must be read with caution, for it was written with the feeling of placing the republic in an unfavourable light, and thus justifying the faithless conduct of Napoleon in subverting it, and delivering it over to Austria.

Fine Arts.—The work of Vasari is both entertaining and full of valuable information not to be obtained elsewhere; and the book, hitherto so unreadable, has been reprinted in an economical and portable form by Lemonnier of Florence, 1850-53. This edition is by far the most useful hitherto published, each Life being accompanied by copious notes, pointing out, amongst other things, where the different works of art mentioned by Vasari are now to be found.

The book is, however, unmethodical, and Vasari was much prejudiced in favour of the Tuscan school: dates are frequently wanting, or given incorrectly. Those who require a more accurate history of Italian painting will find what they need in *A New History of Painting in Italy, from the 2nd*

to the 16th Century, by Signor Cavalcaselle and J. E. Crowe, 1863 to 1869, 3 vols. 8vo, and their more recent publication, *The History of Painting in North Italy*, 2 vols. 8vo., 1871. Frequent references to these most valuable works are made in this volume. "Messrs. Crowe and Cavalcaselle have, with much care, corrected many of Vasari's mistakes and mis-statements. They have been the first to treat this subject with the requisite knowledge, to define the various *Schools of Painting* that flourished in Italy, and to establish on sure grounds the real authorship of many new-named works. Vasari's notice of the early masters of the *Venetian School*, to whom it owes its development and glory, is comprised in less than 30 pages. From personal investigation and researches, Messrs. Crowe and Cavalcaselle have now, for the first time, produced a complete history of the development of Painting in N. Italy."—*Quarterly Review*. A short popular compendium is Kugler's *Handbook of Painting*, 2 vols. 8vo, edited by Sir Charles Eastlake, both with numerous and well-executed illustrations of the most celebrated paintings referred to in them.

Lanzi gives more ample particulars than Vasari; and an edition has been published in portable volumes; but his more methodical work does not possess the charm of Vasari's biographies, and contains besides a good deal of tedious detail and uninteresting matter. An abridgment in one volume would be a useful companion as a book of reference.

The publications of the *Arundel Society* ought to be in the possession of every lover of Italian art. The execution of the drawings, and coloured copies of paintings of the great masters, make them acceptable to all, and their low price places them within the means of most travellers.

A very interesting work on the *History of Painting* (*Storia della Pittura*), on the same plan as that of Cicognara on *Sculpture*, was published by the late Professor *Rossini* of Pisa; it embraces the earlier artists who preceded Perugino, and is accompanied by well-executed outline engravings of some characteristic works of each master.

In Italy each school has had its historian; and there is scarcely an artist of note who has not had his separate biographer, who may be usefully consulted by the traveller. The Italian translation of Quatremère de Quincy's *Life of Raphael*, by Longhena, is valuable from the annotations of the translator; as in Passavant's† *Vie de Raphael*, in French, for the Roman and Umbrian Schools. A work which will prove very useful to the tourist is the translation of *Burckhardt's Cicerone*, or Handbook of Art in Italy, published by Mr. Murray, 1873. It mentions the places where each painter's best works are to be seen, classifies artists as to schools, gives dates, and is very portable.

As to Dictionaries of artists, those of *Ticozzi* (in Italian), *Siret* (in French), or *Nägler* (in German) may be consulted. A more portable work is *A Lady's Biographical Catalogue of Italian Painters*.

Before the publication of Mr. C. Perkins' *Italian Sculptors*, *Cicognara's Storia della Scultura* was the principal authority on the sculpture of North Italy; but it is bulky and expensive: we notice it merely as a book to be referred to.

Those who read German will find the vols. of *Burckhardt's Cicerone* (third edition) relating to Architecture and Sculpture useful.

† An English translation of this has appeared.

Literature.—Ginguené is an interesting, though not always a faithful guide; but perhaps, for the general reader, none better can be suggested.

The reputation acquired by Roscoe's *Lorenzo de' Medici* was, in some degree, owing to the novelty of the subject. But Roscoe is always elegant and, so far as literary history is concerned, fairly correct. The Italian edition of Roscoe's *Leo X.* is valuable from the notes appended to it by Ticozzi.

Manzoni's Novel, the *Promessi Sposi*, will add much interest to the scenery of Milan and its vicinity.

Dante's *Divina Commedia*, the small edition with notes by Costa and Bianchi, published at Florence, will be found the most convenient.

Geology and Mineralogy.—The Cavaliere W. P. Jervis, Conservator of the Royal Industrial Museum, Turin, has commenced a work under the title of *I Tesori Sotterranei dell' Italia* (The Subterranean Treasures of Italy), which is published by Loescher of Turin, and is intended to comprise a topographical and geological description of all the localities in the kingdom in which minerals are known to exist, and of the minerals there found. It will consist of three volumes of text, with a fourth volume of maps, &c. Any one of the volumes may be obtained separately. The first, that relating to North Italy, appeared in 1873; the others are to follow shortly.

Geological maps are mentioned in the next section.

MAPS.

General.—The best general Maps of Italy are—those published in 1865 by the Italian Government, in six sheets for the N., and in an equal number for the Southern Provinces, and those of Cerri and Orgiazzi, but the latter are incorrect in their topographical details. The same observation applies to nearly all the Maps of Italy published in England, Germany, and France (an exception must be made, however, in favour of Mr. A. Keith Johnston's in two sheets). We have endeavoured to render those annexed to the Handbooks as accurate as possible, and from the latest surveys. The only general geological map of Italy with which we are acquainted is that of General Collegno, published several years ago.

Piedmont.—The Sardinian Government published a good Map of its Continental States, in six sheets, founded on a trigonometrical survey; and a reduction of the same in one, which will answer the object of most travellers: it has since completed a detailed Map of all its Continental territories on a scale of $\frac{1}{50000}$; and Professor Sismonda has produced a beautiful Geological Map of the same portion of the Italian kingdom, *Carta Geologica di Savoia, Piemonte e Liguria*, 1863.

Lombardy.—The Austrian Government published a very detailed and beautiful Map of the Lombardo-Venetian Kingdom in 80 sheets, on a scale of $\frac{1}{85000}$, and a reduction of it in 4 on that of $\frac{1}{285000}$; the latter contains everything necessary for the ordinary traveller. The geologist may consult Hauer's *Geologische Uebersichtskarte der Schichtengebirge der Lombardei*, 1858.

Parma and Piacenza, Modena.—Very accurate Maps of these provinces, on a similar scale to that of the great Map of the Lombardo-Venetian kingdom, were also published by the Austrian Government.

The French Dépôt de la Marine has published the survey of the coasts of Italy from the Var to the Bay of Naples, with detailed plans of their harbours, &c.; they embrace not only the coast-line of the continent, but the islands of the Tuscan Archipelago lying off it—Gorgona, Elba, Giglio, Monte Christo, Pianosa, and Gianutri.

The traveller will find at Sacchi's shop (Via di S. Margarita) in Milan, and at Maggi's (Via del Po) in Turin, most of the Maps of Italy that have been published.

The *Ancient Geography of Italy* is well laid down in 2 sheets of Dr. Smith's 'Classical Atlas.' The modern names are given along with the ancient.

14.—MUSIC.

"There is no feature of Italy in which the traveller is more liable to disappointment than its music; a vague idea still pervading many persons that Grisi is to be found at every country town opera,—that the streets are never empty of singing,—and that 'all those churches, open from morning to night,' must mean organ-playing and choral performance of some sort or other. Now, without stopping to point out how a sweeping denial of all this would be as unfair to the genius of a country which has been always spontaneous no less than elaborate, as the sweeping expectation is ridiculous, a word or two may in some degree protect the tourist from disappointment. In the first place, he must prepare himself for a declamatory style of dramatic singing, in which the old French usages (reviled by the Burneys and Walpoles) are more nearly approached than is agreeable to cultivated taste. Next he must recollect that, save in the winter and at Carnival times, he will fall upon the bad opera season at the great theatres of Milan and Venice. At the fairs a 'star or two' are generally secured to add their attractions to the managers' bill of fare; and at the second-class towns, such as Verona, Vicenza, or Padua, there is a chance of tolerable average companies, but hardly singers of 'prima cartello.' The best assemblage, I have been told, is generally at Trieste, early in September. In the churches—even the Duomo at Milan, and St. Mark's, Venice—the performances on high days and holidays are nothing short of disastrous. All trace, moreover, of the fine unaccompanied church music of Italy, most of which was perpetuated by MS. copies, has vanished from the shops. Lastly, though Italy produces surpassing instrumentalists, the taste for instrumental music hardly secures sufficient to maintain them at home. I never heard of an orchestral concert, or saw sign of a single new composition, save fantasias on the favourite opera themes. This does not sound very tempting: and yet the dilettante who troubles himself to seek, will, I think, discern that the sense of tune among the people is still living; and when he recollects that Rossini sprang up to amaze Europe at a time little more promising than the present, will pause ere he echoes the common growl, 'There is no more music in Italy.'"—H. F. C.

HISTORICAL AND TOPOGRAPHICAL SKETCHES OF THE DIVISIONS OF NORTH ITALY.

By a most surprising series of events occurring within the space of a few years, Italy has ceased to be merely a geographical expression. The country is no longer divided into fragments, each with its petty sovereign of Pope, or King, or Duke; and no longer are some of the fairest parts in the possession of a detested foreign power. With regard to that section of Italy which falls within the scope of this volume, the old divisions of Piedmont, Lombardy, &c., have much less importance than they formerly possessed; but they have still more than an historical interest, and as the traveller will probably desire some information respecting them, we shall here introduce the following notes upon them.

PIEDMONT AND SARDINIAN LOMBARDY.

TERRITORY.—GOVERNMENT.—What Frederick said of Prussia, that it was made up of *pièces rapportées*, was particularly applicable to the continental dominions of the King of Sardinia. On the Italian side of the Alps, the following were the component parts, united under the authority of the house of Savoy:—*Piedmont proper*, the nucleus of the kingdom, gained from the Counts of Provence, by Peter, Count of Savoy, in 1220, and inherited from the Marchioness Adelaide, and subsequently an Imperial donation. The *Marquisate of Susa*, which, at an earlier period, included the greater part of Piedmont, but which was afterwards confined to narrower bounds. The *Principality of Carignano*, a modern dismemberment of the Marquisate of Susa. The *Marquisate of Ivrea*, ceded to Savoy by the Emperors Frederick II. in 1248, and Henry VII. in 1313. The small *Marquisate of Ceva*, at the foot of the Apennines. The *Lordship of Vercelli*, which, after several changes of masters, was ceded by Milan to Savoy in 1427. The *County of Asti*, ceded by Charles V. to Duke Charles IV. in 1531. The *Marquisate of Saluzzo*, long contested by the French, and which, though cutting into the heart of Piedmont, was not fully acquired by the Dukes of Savoy till 1588. The *Duchy of Montferrat*, obtained by the Dukes of Savoy in 1630; Val Sesia from the Emperor Leopold in 1703; the County of Arona and the Province of Duomo d'Ossola in 1743 by the treaty of Worms. Several dismemberments of the Duchy of Milan, namely, the Provinces of *Alessandria*, *Tortona*, and *Novara*, with the *Lomellina*, in 1736; the *Oltro Po Pavese* in 1743, subsequently confirmed by the treaty of Aix-la-Chapelle in 1748; and, lastly, *Oneglia*, and the *Genoese* territories, by the treaty of *Vienna* in 1814.

N. Italy.—1877.

Previous to the occupation of Italy by the French, these territories were respectively governed by their local laws. Under Napoleon, Piedmont continued annexed to the French Empire; and, after the restoration of the House of Savoy, much of the French administration was retained—in connection, however, with the original institutions, which had been partially restored. The government after 1848 was a constitutional monarchy, consisting of a king, a senate, and a chamber of representatives. The Dukes of Savoy acquired the regal title at the beginning of the last century. The following is their succession from the time of Emanuele Filiberto (1553), by whom the fortunes of the House were restored, and who may be considered as the founder of the Monarchy:—

(After each name is stated his relation to the preceding monarch.)

| | |
|-------------------------------------|---------------------------------------|
| 1580. Carlo Emanuele I. | 1773. Vittorio Amedeo III. (son). |
| 1630. Vittorio Amedeo I. (son). | 1796. Carlo Emanuele IV. (son). |
| 1637. Francesco Giabinto (son). | 1802. Vittorio Emanuele I. (brother). |
| 1638. Carlo Emanuele II. (brother). | 1821. Carlo Felice (brother). |
| 1675. Vittorio Amedeo II. (son). | 1831. Carlo Alberto. |
| 1730. Carlo Emanuele III. (son). | 1849. Vittorio Emanuele II. (son). |

Vittorio Amedeo II. was the first King of Sardinia, which title he assumed in 1720.

At the Congress of Vienna, the right of succession, in the event (which happened) of the failure of male issue in the direct royal line of Vittorio Amedeo II., was secured to the collateral branch of Savoy Carignan. The founder of this branch was Prince Tomaso Francesco (born 1596, died 1656), the fourth son of Carlo Emanuele I.; and upon the death of Carlo Felice, without male issue, Carlo Alberto, as the descendant of Tomaso Francesco, obtained the crown accordingly. Defeated by the Austrians at Novara on the 23rd of March, 1849, he abdicated in favour of his son, the reigning Monarch, and retired to Oporto, where he died soon afterwards. The royal family now consists of his Majesty VITTORIO EMANUELE, King of Italy, King of Sardinia, Cyprus, and Jerusalem, Duke of Savoy, Genoa, &c., &c.; born March 14, 1820; ascended the throne March 23, 1849; married April 12, 1842;—and several children by the late Queen, Maria Adelaide Francesca, Archduchess of Austria, and daughter of the Archduke Renier; born June 3, 1822;—the eldest, Umberto Carlo Emanuele, Prince Royal of Italy and Prince of Piedmont, born March 14, 1844, the second Amadeus, Duke of Aosta, and for a short time King of Spain. Maria Pia, the elder of the King's two daughters, married the reigning King of Portugal; Clotilda, the younger, married Prince Jerome Napoleon, son of the ex-King Jerome, and cousin of the late Napoleon III.

NATURE OF THE COUNTRY.—EXTENT.—POPULATION.—What may now be called Piedmont is the country that extends from the Alps proper to the Maritime Alps and Apennines, as far as the Ticino and Trebbia rivers on the E., and including the provinces of Turin, Cuneo, Alessandria, Ivrea, Novara, and Pavia, with a small strip of the former Duchy of Piacenza, having a population of more than three millions of inhabitants. Like Lombardy, it offers three well-marked regions: a higher one which extends to the snow-capped peaks of the Alps, where it bounds with France and Switzerland, and to the tops of the Maritime Alps and Ligurian Apen-

nines; an intermediate one consisting of subalpine and subapennine hills, and of the valleys through which descend the tributaries of the Po; and of a lower region bordering on that great river, and on the course of the streams that empty themselves into it—the Dora, the Sesia, the Ticino, the Tanaro, the Bormida, and the Scrivia. The most fertile region is the last. In respect to cultivation, the principal products are, in the more elevated region, timber, barley, potatoes; in the middle one, vines, wheat and in its lower part, maize, mulberry-trees; and in the flat region bordering on its great watercourses, corn, rice, mulberry-trees, maize. The central region is the favoured one of the vine in Piedmont, with the grain crops, and the silkworms, the most important of the agricultural productions of the country. The quantity of grain produced is not sufficient for the sustenance of its population; hence a good deal is imported from Lombardy and the neighbouring districts of the Emilian Provinces and Romagna.

The nature of the agricultural produce consumed for food varies in different parts of the country. In the towns wheat is extensively used. The inhabitants of the plains and low hills of Piedmont consume at least as much Indian corn and rye as wheat. In the Alpine valleys wheat is an article of luxury, and Indian corn, potatoes, rye, and buckwheat are the food of the great majority of the inhabitants. In the Apennines and the hills of Montferrat chesnuts form an important article of sustenance; and lastly, rice, produced in large quantity in the provinces of Vercelli, Novara, and Lomellina, is consumed in the country, and exported beyond the Alps.

MANUFACTURES.—Piedmont Proper had until recently few manufactures, and none on a large scale—few of any importance as articles of export, the great wealth of the country consisting in its wines, which are sent in large quantities to the sea coast and into Lombardy; and its silk, which is exported, almost all in an unmanufactured state, to France, Switzerland, and to England. Of late years its mining industry has attracted more attention, some works of importance having been opened in the higher Alpine valleys of the Dora, the Sesia, and the Ticino. Since Turin has ceased to be capital of the country, it has become a town of considerable manufacturing industry.

The Piedmontese peasantry are strong and well-built, very active and industrious, and form excellent soldiers; and, in the rural districts, are very simple and honest. The Roman Catholic religion is the established and dominant creed. After the accession of the father of the present sovereign, the Protestants of the Alpine valleys ceased to be persecuted; and they have been permitted to erect churches at Turin and other cities, towards which the Government has contributed.

LANGUAGE.—The Piedmontese dialect has much more analogy with the Provençal than with any other of the Northern dialects of the Italian. But this similarity is not the effect of mixture or corruption: it holds, in some degree, a middle place between the Provençal and Italian, with certain peculiar intonations and vowels, which, in addition to its vocabulary, render it perfectly unintelligible to a stranger, however well-versed he may be in the sister tongues. The Piedmontese is the universal speech of the

country, and employed by high and low ; though, of course, all persons of education speak Italian.

FINE ARTS.†—The manner in which the dominions of the House of Savoy were united renders it rather difficult in some cases to define who are the great men whom Piedmont can claim. The best painters that were naturalised here, such as *Gaudenzio Ferrari*, a native of Val Sesia (see Vercelli), *Lanini*, and *Solari*, really belong to the Milanese school. Solari (fl. 1530), was born at Alessandria. He was an imitator of Raphael, and not without success. *Guglielmo Caccia*, otherwise called *Moncalvo* (1568–1625), worked much at Turin, Novara, and Vercelli. Some consider him as a follower of the Caracci. The eighteenth century produced a host of inferior artists. The Dukes of Savoy were liberal collectors of works of art, and they invited many foreign artists to their courts—as *Balthazar Matthew* of Antwerp, *Jan Miel*, a pupil of Vandyke, and *Daniel Seyter*, of Vienna. The Academy, founded in 1678, was reorganised by the King Carlo Felice in 1824, and was afterwards denominated the *Accademia Albertina*, after the then reigning sovereign. No painter of any eminence has been produced. One of the distinguished sculptors of the present century, Baron *Marochetti*, was a Piedmontese by birth. The Piedmontese school of architecture in the last century exhibits some originality, if not genius.

LOMBARDY.

TERRITORY.—The ancient kingdom possessed by the Longobardi, or *Longbeards*, extended from the Apennines and the Po to the Alps, excepting Venice and some few border districts. From this great and opulent territory large portions were acquired at various times by the Venetians, constituting nearly the whole of their *terra firma* dominions. A considerable portion was taken by the Dukes of Savoy on the W. Mantua, Modena, Parma, Piacenza, Guastalla, all were dismembered from Lombardy, and erected into Imperial or Papal fiefs. The Swiss appropriated the Valtellina; and the Italian Balliages of Switzerland, now the canton Ticino (which still retains so many features of ancient Lombardy), resulted from this acquisition. The republic of Milan became subject to the lordship of Matteo Visconti I. in 1288. The Viscontis gained a great extent of territory which had belonged to the other Lombard republics; and their domains were erected into the “Duchy of Milan” by the Emperor Sigismund, in 1395. Milan, when acquired by the Spanish branch of the House of Austria, was thus reduced within comparatively narrow bounds. The treaty of Vienna, in 1814, restored to Austria all the possessions enjoyed by that house before the wars arising out of the French revolution, and also gave a great deal more—Venice, and the whole of the Venetian *terra firma*, the Valtellina, and some smaller districts. These possessions were erected into a distinct kingdom, which continued in the possession of Austria until 1859, when Lombardy was ceded to France by the treaties of Villafranca and Zurich, after the disastrous campaign of that year, and by France transferred to the kingdom of Italy.

† See the works of Kugler, and Crowe and Cavalcaselle, previously mentioned.

NATURE OF THE COUNTRY.—AGRICULTURE.—PRODUCTIONS.—In the earliest times of the history of Italy, the whole of that rich country which now bears the name of Lombardy was possessed by the ancient and powerful nation of the Tuscans. Subsequently numerous hordes from Gaul poured successively over the Alps into Italy, and by degrees drove the Tuscans from these fertile plains. At about the beginning of the second century before Christ it became a Roman province. Large tracts of country, which, from being swampy or covered with forests, were uninhabited and unfit for cultivation, were now drained and levelled, and the whole assumed an appearance of prosperity and opulence which was not surpassed by any part of the Empire. The splendour of Verona may be traced in its remains; yet Verona was less celebrated than Padua, Milan, or Ravenna. But from the reign of Tiberius the decay of agriculture was felt in Italy. In the division and decline of the Empire the country was exhausted by war, famine, and pestilence. St. Ambrose has deplored the ruin of a populous region, which had been once adorned with the flourishing cities of Bologna, Modena, Regium, and Placentia. The barbarians who took possession of Italy on the fall of the Western Empire were compelled by necessity to turn their attention to agriculture, which had been long in such a state of depression, that the country could not furnish the imposts on which the pay of the soldier depended, nor even a certain supply of the necessaries of life. After the occupation of Northern Italy by the Lombards, and the restoration of a tolerable degree of security and quiet, agriculture gradually improved. In spite of the constant warfare of the neighbouring cities during the existence of the Italian republics, both the towns and country advanced in population and wealth. Though the greatest territorial improvement of Lombardy took place, perhaps, at an era rather posterior to that of her republican government, yet from this it primarily sprang, owing to the perpetual demand upon the fertility of the earth by an increasing population. The rich Lombard plains, still more fertilised by irrigation, became a garden, and agriculture seems to have reached the excellence which it still retains. Though Lombardy was extremely populous in the thirteenth and fourteenth centuries, she exported large quantities of corn. Many canals were cut: the *Naviglio Grande* was commenced in 1177, and completed in 1272; that of Pavia, though only recently brought into its present complete state, was begun in 1359; that which runs through Milan, in 1440, and finished in 1497; those of Bereguardo and the Martesana were begun in 1457; and that of Paderno in 1518. These canals, and the general character of the land, give to the districts of the plain a considerable similarity to Flanders.

At the present time this fertile section of the kingdom, situated between the northern and the maritime Alps, and stretching from the Cottian and Pennine Alps to the Mincio and the Adriatic, comprises the most generally productive part of Italy. It is distinguished for its mulberry-trees and silk, its rice, Indian corn, wheat, and cheese. The vine, olive, chesnut, and a great variety of fruits are raised. Potatoes and various vegetables are also grown; and the peasantry are in a better condition than in most parts of the Peninsula. The farmhouses are often large, but inconveniently and scantily furnished, and, generally speaking, there is a great absence of completeness about the dwellings and in the implements of husbandry.

There is, however, a great variety in the pursuits, as well as in the habitations of the people. Those in the mountain or hilly regions live and work very differently from those in the low countries of Lombardy and Venice. The flat countries derive their fertility from the mountain regions which fill those great subalpine reservoirs the lakes of Maggiore, Como, and Garda with the water which is carried downwards by the rivers, and serves to flood the lands of the plain requiring irrigation.

1. *The Mountainous Region* comprises the northern parts of the provinces of Bergamo, Brescia, and Como, and the province of Sondrio. The lower heights of the Alps consist of woodland and pastures. The trees are chiefly fir, larch, birch, oak, and chesnut; the pastures in the mountain slopes and valleys. The herdsmen ascend with their families, horses, and cattle to great elevations on the Alps during summer, and descend gradually, as in Switzerland, when winter approaches, to the valleys and low country. Cultivation is attended to with great labour on the southern declivities of the mountain region; the ground being formed in terraces, and the earth frequently carried up to supply what has been washed away by the rains. The vine is cultivated on the slopes. Walnut and mulberry trees are also grown. Common fruits, some hemp and flax, barley, rye, Indian corn, buckwheat, potatoes, common and kitchen vegetables, are all cultivated, though not in great abundance. Wax and honey are collected; the latter, especially that of Bormio, is delicious.

2. *The Lacustrine Region* (that bordering on the lakes) comprehends the districts of Gavedona, Dongo, Bellaggio, Menaggio, Bellano, and Lecco, in the province of Como; Lovero and Sarnico, in Bergamo; and Iseo, Gargnano, Salò, and Desenzano, in Brescia. It belongs to the elevated region, and forms the sides of high mountains, which shelter it in a great measure from the cold winds. It is exposed to the warm air from the S. and from the lakes; it is rarely subject to prolonged frost or snow; and in these districts the climate is much more temperate than on the hills and plains situated at a lower level. The lemon is cultivated in a few places, especially on the Lake of Garda—not for ornament, but for its fruit.

These districts produce much wine and silk; the country is covered with villas and gardens, adorned with cypresses, magnolias, and acacias.

Properties are much divided on the Lake of Garda; a few yards of ground set apart for the cultivation of lemons suffice to maintain a whole family, and the peasants are, properly speaking, gardeners. In this district are produced annually 15 millions of lemons and 40,000 lbs. of oil from the berry of the laurel. The lemon-trees are covered in winter by sheds.

For several years the mulberry has by degrees supplanted the olive, because the product of the mulberry-tree is more constant, and the time of crop less distant, whilst with the olive there are alternate years of abundance and scarcity. The olive crop is gathered towards the end of the year, and remains long exposed to accidents. The production of silk has therefore greatly increased, and that of oil diminished.

3. *Hilly, or Subalpine Region.* This region, forming a rather narrow

belt of country, immediately N. of the low country, extends along the upper parts of the provinces of Milan, Como, Bergamo, and Brescia.

The chief productions of the hill country are silk, wines, maize, millet, chesnuts, fruit, and vegetables.

The properties are less divided than in the mountain region; still they are often split into small farms (*Massarie*), of the value of from 15,000 to 20,000 francs.

Few peasants are proprietors; the greater part are simple tenants, and pay in kind. They keep cows and oxen, but milk, cheese, and butter are scarce: part of these articles are introduced from the mountains, and part from the low country.

The inhabitants attend principally to the cultivation of silk. The houses in general are large, well aired, and clean, which they owe chiefly to the use these rooms are put to in rearing silkworms, as the worms are always more healthy in well-ventilated apartments. Here, as everywhere in the Lombardian provinces, the abodes of the peasantry are built of brick with tiled roofs.

The climate is salubrious, mild, and free from fogs. Hail-storms are frequent. In this region there are often clear days, when the adjacent flat country is enveloped in fog.

4. *The upper flat country* comprehends part of Somma, Gallarate, Busto, Cuggionno, Saronno, Barlassina, Desio, and Monza, in the province of Milan; Verdello, Treviglio, Martinengo, and Romano, in Bergamo; Ospitalotto, Castiglione, and Montechiaro, in Brescia.

This region is traversed by gentle undulations which branch from the hills; the soil is in many places dry, and not of natural fertility. The districts to which irrigation does not reach are often to a great extent covered with heath. There are still some forests of oak, pine, and chesnut trees.

The subterranean waters are very deep, and the wells, for the greater part, are some hundred feet below the surface, as in the environs of Gallarate, Saronno, and Desio. The peasantry, when they have not some water-course in the neighbourhood, are obliged to collect the rain-water in tanks, called *foppe*, or large square ditches embedded with a clayey stratum, which contain the rain-water for the use of the cattle, and which in dry weather becomes green and unwholesome. The ground is cultivated in wheat, rye, Indian corn (which last suffers much from the drought), a little buckwheat, millet, melons, and, above all, in mulberry and fruit-trees.

In situations near the water the apple-tree flourishes. Meadow-land is obtained by means of artificial irrigation. The peasants are less active, less cordial, and less cleanly than in the hilly country. Instead of *massarie*, or stewardships, as in the hills, it is customary to have tenants who pay a money-rent for the house, and a rent in kind for the ground. When in want of fodder for the cattle, the deficiency is made up by an abundant supply of lupins and heath. The latter is collected from a portion of heath-ground, given as an appendage to a certain quantity of cultivated land.

5. *The low flat country* comprehends Bollate, Gorgonzola, Melzo, Mele-

gnano, and Corsico, in Milan; the provinces of Pavia, Lodi, Crema, and Cremona; Orzi-Novo, Verola-nuova, Bagnolo, and Leno, in that of Brescia; Marcaria, Bozzolo, Sabbioneta, Viadana, Bogno Forte, Mantua, Ostiglia, Lazarra, Gonzaga, Rèvere, and Seruide, in Mantua.

A gravelly soil prevails also in this region; but the same aridity does not exist as in the upper flat region. Rills of good water are easily formed by digging to a very moderate depth. *Fontanili*, or Artesian wells on a small scale, are circular excavations dug in the earth, in which are placed long tubes, from the bottom of which bubble up copious streams of water. The water flows from these *fontanili* into a canal or ditch, along which it runs to irrigate the fields. The *fontanili* abound chiefly about Milan.

Water is also drawn from the rivers by canals. The smaller canals, *cavi* and *rugie*, are innumerable, and were cut at different times. They often encroach on each other, mixing their waters, or avoiding them by means of bridges, canals, or by syphons, called *salte di gatto*.

The waters are diligently measured by rules deduced from the law of hydrostatics, which have passed into an habitual practice. The canals are provided with graduated sluices (*incastri*), which are raised or lowered according as the case may be. The measure is called *oncia*, and corresponds to the quantity of water which passes through a square hole, three Milanese inches high (an *oncia* of Milan equals two inches English) and four inches wide, open one inch below the surface of the water, which, with its pressure, determines a given velocity. The value of a property depends on the command, the conveniency, and the goodness of the water. Hence the distribution of the waters is the object of local statutes, of diligent care and keeping.

The best irrigation is that in the lands about Milan, Lodi, and Pavia.

In the country between Milan, Lodi, and Pavia, the cheese called in the country *Grana*, and by us Parmesan, is made. The provinces of Lodi and Pavia are the chief seats of its production.

In the eastern part of Lodi and Crema flax is largely cultivated, and exported to foreign countries by way of Venice and Genoa. In the marshy districts of the provinces of Milan and Cremona the cultivation of rice is on the increase.

In the more elevated parts of the Cremonese country, where irrigation is impossible, the cultivation of various kinds of grain, flax, mulberry-trees, and the vine is followed. In the low parts, along the Po, towards Casal Maggiore, wine is the principal production.

The inhabitants of the low country are less inclined to be industrious, or to engage in commerce, than those of the upper. Hence in the lower countries manufacturing industry is greatly restricted. Nevertheless, in the Cremonese territory much linen is manufactured about Viadana; and at Pralboino, in the province of Brescia. Some classes of the peasantry, and chiefly those who tend large flocks, often change masters, and show a little-settled disposition.

In the Milanese districts the rich cheese called Stracchino is made from cream and unskimmed cow's milk. The best is produced about Gorgonzola, 12 m. E. of Milan.

Silk.—The culture of the mulberry and the rearing of the silkworm

have, in commercial value, become the most important branch of Lombard industry. The white mulberry grows chiefly in rows, surrounding grounds under other cultivation, over a great extent of Lombardy. In most places it is pollarded, and is a dwarf thickly-leaved tree. When allowed to grow naturally it attains a tolerable size.

All things considered, Italy ranks higher for her silk than any other country. She supplies her own manufactures, and exports largely. In thirty years the production has grown from a small value to the enormous amount of 250,000,000 lire (more than £10,000,000). In 1800 the whole produce of the Lombardo-Venetian kingdom did not exceed 1,800,000 lbs. of silk; in 1856 it reached 2,512,500 lbs. avoird., valued at £3,333,000 sterling. The value of the silk exported from the whole Lombardo-Venetian territory amounts to nearly £5,000,000 sterling.

In Lombardy it is not found advantageous to raise more than one brood of worms during the year. The eggs are hatched in May, before the beginning of which a supply of leaves cannot be reckoned upon. The reeling the cocoons takes place in the autumn. A woman seated at a caldron containing hot water prepares and arranges the cocoons, while a girl turns the wheel on which the silk is wound. Considerable skill is required to manage the reeling. It is usually carried on in large buildings, with machinery adapted to the purpose, and is a very animated spectacle during the autumn.

LANGUAGE.—The Lombard dialects are, perhaps, the harshest in all Italy, The sound of the French *u* is generally found in them. It is not merely unknown, but quite unpronounceable, beyond the Apennines; and Verri, the historian of Milan, supposes it was left behind by the Gauls.

FINE ARTS.—Of ancient sculpture little has been found in Lombardy, except at Brescia. The earliest specimens of the sculpture of the middle ages are remarkably rude—fully as coarse as those of our Saxon ancestors. The bas-reliefs of the Porta Romana, at Milan, executed about the year 1169, immediately after the rebuilding of the city, are a striking specimen. About a hundred years afterwards sculpture produced a class of figures almost peculiar to Lombardy. These are frequently colossal, of lions and other animals, supporting the pillars of the portals of the churches, or sepulchral urns. In the fourteenth century several Tuscan sculptors were called in; but there appear to have been also many Lombards, though few of their names have been preserved, as they do not seem to have adopted the custom, so much practised in other parts of Italy, of inscribing them upon their works. The records of the Certosa of Pavia, begun in 1473, suddenly afford us ample information respecting the artists employed upon that splendid building—*Amadeo, Brioschi, Ettore d'Alba, Antonio di Locate, Battista and Stefano da Sesto, Piontello, Nava, Agrate, Fusina, Solari*, and others; but without giving us the means of distinguishing, at least in this building, the parts upon which they were severally employed. They have, however, one uniform character—extraordinary delicacy of finish in the details and a pictorial management of their figures in bas-relief; so that it seems as if the works of Mantegna, or Pietro Perugino,

were transferred to marble. Many of these sculptors were also architects; and in estimating the works of this school it must be recollected that sculpture was seldom used by them as a detached ornament, but was always attached to some architectural structure.

The pride, however, of Lombard sculpture is *Agostino Busti*, also called *Bambaja*, *Bambara*, or *Zarabaja*, who flourished in the early part of the sixteenth century; and by whom the cinquecento style, or that of the Renaissance, was carried to perfection. The minute ornaments in which he excelled are usually arabesques of elegant invention, intermixed with fanciful ornament—animals, weapons, pieces of armour, flowers, insects. Busti is supposed to have died about the year 1540. *Brambilla*, who worked some time before the death of Busti, has much of his character. The colossal *terms* of the Doctors of the Church in Milan Cathedral, supporting one of the great pulpits, are by him: his minuter ornaments are scarcely inferior to those of Busti. The great work of the cathedral of Milan, by furnishing constant employment, has maintained a school of sculpture of considerable merit, which subsists to the present day. A majority of the workmen and artists have always been from the neighbourhood of Como, where the profession has been hereditary in families from the time of the Lombards. In recent times *Marchesi*, *Monti*, *Magni*, and *Vela* have given a well-deserved reputation to the Milanese school of sculpture.

The monuments of Roman architecture in the territory of ancient Lombardy are not numerous. Few of them are in accordance with the rules of classical architecture: the sculpture and ornaments are indifferent; most of them belong to the lower empire, and have what may be considered a provincial character.

In mediæval architecture Lombardy offers much, both in civil and ecclesiastical buildings. The town-halls are interesting: they usually stand upon open arches; and above is the *Ringhiera*, or balcony, from which the magistrates proclaimed the laws and addressed the people.*

* Military architecture also exists in great variety—the rude towers of the periods of Queen Theodolinda or King Berengarius; the castellated palace of the *Signori*, in the ages of the Italian republics; and the regular fortifications which, invented in Italy, have become universal throughout Europe.

The earlier Lombard churches exhibit a very peculiar character, allied to that which we find in many of those of Germany, especially near the Rhine. It is very marked, and will be found to exist in almost every structure of that class. Of pointed architecture there are two distinct styles: the one simple, and bearing much analogy to the Italian Gothic of Tuscany; the other florid or highly ornamented, and introduced from Germany: to the latter belongs the *Duomo* of Milan.

Many of the Gothic and some of the cinquecento buildings are moulded brick, to which are added terra-cotta reliefs. This kind of work has been carried to a degree of excellence which can only be appreciated in Lombardy, 'the great country of brick,' as Thomas Hope styled it. The colour is a shade lighter than that of our Tudor buildings; the durability of the

* On this subject the reader may refer to 'The Marble and Brick Architecture of North Italy during the Middle Ages,' by G. E. Street, 1 vol. 8vo., 2nd ed. 1874; and 'The Brick and Terra-cotta Buildings of North Italy, 12th to 15th Centuries,' by Lewis Gruner. 1866.

material is such as to be nearly as lasting as marble. It was during the fifteenth and sixteenth centuries that the art of terra-cotta attained its greatest development—that is, during the prevalence of the Renaissance style, “as noble monuments both sacred and profane attest. From the most celebrated architects who flourished along with Luca della Robbia, that pre-eminent modeller in terra-cotta, down to the period of the Renaissance, ceramic ornament invariably entered into designs for buildings.” —*Gruner*. In the style of the Renaissance Lombardy excels. The works of Bramante and Solari are full of imagination and effect. In later times Palladio had comparatively little influence; in civil architecture, the palaces of Milan, Pavia, and Cremona, are inferior to those of Vicenza and Genoa. At present the most eminent architects have been formed, either directly or indirectly, by the French and Roman schools.

In the middle ages Lombardy was the great instructress of Christendom in civil law and in medicine; and in modern times science has been cultivated here with success; while, in imaginative literature, Monti was one of the most elegant of modern Italian poets, and the name of Manzoni is an honour, not only to Lombardy, but to the Italian tongue. His historical novel, the *Promessi Sposi*, should be in the traveller's hands in his excursions in and about Milan. It is a real guide-book, both to the scenery and the history of that lovely land.

THE RIVIERA AND GENOA.

POLITICAL CHANGES.—CHARACTER OF THE COUNTRY.—At the beginning of the present century the dominions of Sardinia on this coast consisted of the county of Nice (ceded to France by the Treaty of March 24, 1860), the principality of Oneglia, and some smaller *enclavures*; the remainder belonged to the republic of Genoa. What were called the “imperial fiefs” in the interior were, as the name imports, small feudal sovereignties; but they all belonged to Genoese nobles, and, though by law subject to the empire, still, politically speaking, they had no independent existence, and had become mere private domains. After the transitory duration of the Ligurian republic (1797), the whole was incorporated with the French empire (1805). The Congress of Vienna transferred it to the King of Sardinia; and the House of Savoy thus not only regained their old possessions, but also obtained the territories for which they had more than once struggled. A nominal existence had been given to the “duchy of Genoa,” and the title of duke was taken by the sovereign; but the whole was politically united to the rest of the Sardinian states, though very distinct in its physical features and the national character of its population. Between the Var, fixed in the time of Augustus as the boundary of Italy on the W., and the Magra, the ancient boundary of Tuscany, the greater part of this territory is situated. We say “the greater part,” for a small district beyond the Magra, won by the Genoese from their ancient rivals of Lucca, and composing a part of the Tuscan Lunigiana, was retained by the Sardinian monarch as the successor of the republic.

The country is a continued series of mountain ridges, valleys, and ravines,

formed by the spurs of the Maritime Alps and the Apennines. The breadth of the district, which is now denominated "Maritime Liguria," varies (always supposing the central ridge of the Maritime Alps and Apennines to form its N. limit) from 25 m. at Nice, to 5 m. between Arenzano and Voltri, where the latter chain (at Monte Reisa) approaches nearest to the shores of the Mediterranean. The climate is most agreeable, the atmosphere remarkable for its transparency and purity. In several of the districts on the seaside, which are protected from the N. and N.E. winds, the thermometer rarely falls below the freezing-point; and hence the singular beauty of the vegetation, in which the botany of the temperate zone of the southern coasts of Europe, and of the northern coasts of Africa, is combined with that of warmer regions. Where the ravines open into the mountains the sharp wind occasionally penetrates, and sometimes the winters are severe; but the olive rarely suffers on this coast, and this affords a test of the mildness of the climate. These transient variations of temperature, or perhaps some less perceptible cause, render pulmonary complaints common amongst the inhabitants of the Riviera; and the foreign invalid who resorts hither in search of health finds the natives mowed down by the disease from which he seeks to fly. The mountains abound in valuable marbles, furnishing many of those with which the palaces of Genoa are adorned.

AGRICULTURE.—TOWNS.—The special shelter afforded by the mountains to the terrace or strip at their base running along the Mediterranean shore produces a climate such as is not found again until you reach the latitude of Naples, Palermo, and Alicante. The consequence is that not only wheat, vines, and maize flourish, but oranges, lemons, aloes, and cactuses grow in the open air; while the date-palm occurs not only singly, but at Bordighera in large groves. The chief source of wealth, however, is the olive, which is the prevailing tree and is cultivated with great care. They require assiduous watering and trenching to let in air to the roots, and once a year receive a manuring with old rags, a proceeding which the traveller becomes aware of through the foul smell which fills the air at such times.

The towns along the Mediterranean, from the Var to Genoa, forming the Riviera di Ponente, appear strikingly picturesque and beautiful from the sea; but, on entering them, with the exception of those which strangers have enriched, dirt and discomfort, windows without glass, a want of all that we consider convenient within doors, dilapidation and a general absence of completeness without and within, and a prevalence of what may serve as a slovenly expedient for the moment, are their ordinary characteristics. Improvement is, however, making advances.

The chief ports are Spezia, Genoa, Savona, and Porto Maurizio.

ROADS.—At the beginning of the present century there were only two roads practicable for carriages, and those but indifferent—the road from Nice to Turin by the Col di Tenda, and that from Alessandria to Genoa over the Pass of La Bocchetta; all the others were mountain paths, some of which could not be crossed, even on mules. The Corniche road which connects France with Central Italy was planned and executed as far as Mentone by Napoleon I., but was completed by the Sardinian Government, which also opened most of the other carriage-roads by which the traffic of

the country is carried on, and to which its rapid improvement is to be in part attributed.

CHARACTER OF THE POPULATION.—The Ligurian tribes were amongst the last of the inhabitants of Italy incorporated in the Roman empire. We are not acquainted with the government and constitution of the people prior to that event; it seems probable, however, that, being Celts, they constituted a confederacy of clans and tribes bound by their own laws and customs, but not acknowledging any common head or superior. Having allied themselves to the Carthaginians, the Romans, after the second Punic war, assailed them with eighty years' hostility, and they were for a time rendered obedient; yet they were not finally subjugated until they were conquered by Augustus, who commemorated his triumph by the remarkable trophy of which the ruins are still existing at Turbia. By him—or, at least, during his reign—the Alps became the limits of Italy; and that fair country acquired the boundaries by which it was known and characterized by its great poet—

"Il bel paese
Che Appenin' parte, e 'l mar' circonda e l'Alpe."

But this conquest did not break up the nationality, nor indeed the government, of the Ligurian states. They continued to retain their identity, though under Roman supremacy; and this corporate succession (as in the large cities of the south of France) was continued, in a great measure, until the great European revolution of the nineteenth century. Thus Noli, Savona, Albenga, San Remo, Porto Maurizio, and Ventimiglia, were rather the allies than the subjects of Genoa; and even much smaller communities enjoyed a species of independence. The inhabitants of this coast possess a very decided national character, and present all the physical characteristics of a pure and unaltered race, excepting at Genoa, where there appears to have been a considerable mixture of Lombard blood.

From the earliest period the Ligurians have been a nation of sailors and merchants. Mago the Carthaginian reduced the city of Genoa B.C. 205. The ancestors of Doria and of Columbus were distinguished by their aptness for maritime enterprise. In the middle ages Genoa alone vied with Venice; and at the present day she has recovered her ancient commercial prosperity, and far surpasses her rival of the Adriatic.

FINE ARTS.—Little is known respecting the arts of Genoa in the middle ages. There are Roman remains at Cimies, near Nice; others exist at Turbia and at Albenga; but the ancient masters of the world have left few traces of their domination in Liguria. The "Gothic" architecture of the country is of a peculiar character, and, in Genoa at least, exhibits more *orientalism* than perhaps in any other part of W. Europe. But, in the sixteenth century, architecture burst out in Genoa with splendour. The palaces of Genoa exhibit fine specimens of domestic architecture. Galeazzo Alessi (1500-1572), by whom the best of them were designed, gave the impulse which continued till the last century, when the art declined, giving way to extravagant decoration.

Nowhere has painting been more closely allied to architecture than at Genoa. In the first era the earliest known Genoese artist is the individual who bears the somewhat romantic appellation of the "Monk of the Golden

Islands" (1321–1408). The golden islands are said to be the Isles d'Hyères, where he took the vows. This monk, who is thought to have belonged to the noble family of Cibo, was also a Troubadour of no mean powers; and he gave what may be termed a new edition of the works of his predecessors, by making correct copies of them, which had been much corrupted by the ignorance of transcribers. As an artist he was chiefly distinguished as a miniature painter or illuminator. There appears also to have been a class of artists who flourished in this district, either Germans, or who followed German models; to this class belong Giusto d'Allemagna, who painted at Genoa in 1451, and Ludovico Brea, who, flourishing between the years 1483 and 1515, is perhaps to be considered as the father of the Genoese school, of which the principal of the more early masters were, Robertelli (1499), Nicolo Corso (about 1503), Pietro Francesco Sacchi (1512–1526), and Lorenzo Moreno (about 1544).

The second era was formed by Pierino del Vaga (died 1547) and his scholars, and may be considered as an offset from the Roman school. The calamities of Rome compelled Pierino to seek a refuge at Genoa at the time when those palaces were rising which have conferred such splendour upon the Città Superba. Patronised by the great Andrea Doria, he was employed upon the decoration of his palace; and by him, and by the native Genoese who were either directly or indirectly his pupils, were those frescoes produced. To this period belong Lazzaro Calvi (born 1502, and who attained the patriarchal age of 105 years) and Pantaleon Calvi his brother (died 1509); Antonio Semini, a follower of Perugino (died 1547), and his son Andrea (1578); Giovanni Cambiaso and Luca Cambiaso his son (died 1585); Tavarone (1556–1641) and Bernardo Castelli (died 1629).

Giovanni Cambiaso is the chief of these artists. All were highly estimated in their own country; and the Genoese republic conferred an honour upon painting which no other Italian state had bestowed. By a special decree, they raised painting from a *trade* to a *profession*, declaring that it was a liberal art, and that it might be practised without derogating from nobility.

In the third era, which partly includes some who may also be considered as belonging to the preceding age, Domenico Fiasella, surnamed "Sarzana," from his birthplace (1584–1669), holds a conspicuous station. The Piola family produced many artists of high merit, one of whom, Pellegro (died 1640), had he not been prematurely cut off, would probably have attained the highest rank in art. Eight of the Piola family were artists, the series extending from 1625 to 1774. The Carlone family also formed a clan of painters. Giovanni Battista Carlone (died 1680) must perhaps be considered as the greatest master of this period; and his elder brother, Giovanni, was scarcely inferior. During the earlier part of this period Genoa was visited by many foreign artists—more, certainly, than any other state in Italy. Both Rubens and Vandyke were much encouraged here, and had a good deal of influence on the Genoese school of painting in the early part of the eighteenth century. During the great plague of 1657 many of the principal painters died. This is assigned as one of the causes of the sudden decline of the Genoese school. Many young men went to Rome to pursue their studies; and, on their return, constituted what is considered as the fourth era. The greater number of these students

became the pupils of Carlo Maratta; the most distinguished were, Andrea Carlone (died 1697), Paol' Girolamo Piola (1724), Domenico Parodi (1740), and the Jesuit Padre Pozzi (ob. 1709). The later artists are of no great importance, nor does Genoa at the present day form any exception to the general observation—that Italy exhibits no real symptoms of any efficient revival in painting.

DUCHIES OF PARMA AND PIACENZA.

These two dismemberments of ancient Lombardy, ceded to Leo X. by Francesco Sforza in 1515, were bestowed by Pope Paul III., in 1545, on his illegitimate son Pier Luigi Farnese; they remained in the possession of his descendants until the extinction of the male line of that family in 1731, when they devolved to the Spanish branch of the House of Bourbon, in virtue of the inheritance of Elizabeth Farnese, the daughter of the last duke, Ranuccio III., who had married Philip V., and who left heirs. This transfer was confirmed by the treaty of Aix-la-Chapelle. At the breaking out of the war which followed the French Revolution, these duchies were governed by Ferdinand, the grandson of Elizabeth, and were invaded by Bonaparte in 1796. After that period they may be considered as dependencies of France; they formed the Departments of the Trebbia and Taro of the kingdom of Italy. On the fall of Napoleon, Parma and Piacenza, to which Guastalla had been annexed, were made over at the Congress of Vienna to the Empress Maria Louisa for her life, to revert on her death to the descendants of the last duke of the House of Bourbon, to whom in the meantime the duchy of Lucca had been given in compensation. On the demise of Maria Louisa, in December 1847, Charles II. of Bourbon became Duke of Parma and Piacenza; but abdicated in 1849 in favour of his son, Ferdinand III., who was assassinated in 1854, leaving several children. The eldest, Robert, being under age, the government of the duchies was assumed by his mother, as Regent, during his minority. In the event of failure of male issue in the reigning family, the duchy of Parma Proper was to have passed to Austria, and that of Piacenza to the King of Sardinia; when the events of 1859 upset the stipulations made at the Congress of Vienna, the provinces of Piacenza and Parma annexing themselves by an almost unanimous vote to the kingdom of Italy, under the rule of Victor Emanuele.

The sovereignty of Parma from 1815 to 1859 embraced the duchy of that name, the duchy of Piacenza, and the district of Pontremoli, ceded by Tuscany on the sovereign of the latter coming into possession of the duchy of Lucca. Guastalla had been transferred to the Duke of Modena on the death of Maria Louisa.

The territory comprised in the two duchies of Parma and Piacenza, now forming the provinces of the same name of the kingdom of Italy, has a population of nearly 500,000 souls. It extends from the Po on the N. to near the Mediterranean on the S. The portion of its territory in the plain between the Apennines and the Po is fertile, and watered by numerous rivers descending from these mountains. The districts in the Apennines

are arid, rocky, and thinly peopled, and so inadequate to maintain their scanty population, that many of the inhabitants annually leave their homes to seek employment during the agricultural season in Lombardy and Tuscany, returning with the money thus earned to maintain themselves and their families; others, for a much longer period, as itinerant musicians, &c. Most of those Italians with organs, &c., whom we see about our streets, come from the districts of Parma and Modena bordering on the Apennines. Whenever we find this migration in search of employment abroad, the people may be considered as not in a favourable condition in their own country. This applies equally to the Irish and the Westphalian peasantry; the one leaves his country for England, the other for the Netherlands, during harvest-time.

The trade of Parma is limited to the importation, through Trieste and Genoa, of colonial produce for its consumption, British and other foreign manufactures, and articles of luxury.

The exports consist chiefly of cattle, hemp, and cheese, some silk, and a good deal of wine to the neighbouring provinces of Lombardy and Piedmont.

DUCHY OF MODENA.

Francesco V., Duke of Modena (deposed in 1859), was born 1st June, 1819, and succeeded his father on the 21st January, 1846. In addition to his principal title, he was an Archduke of Austria, and Duke of Guastalla, Massa, and Carrara. His territories embraced the duchies of Modena Proper, Guastalla, and Reggio, on the N., and of Massa and Carrara, the districts of the Apennines, and Fivizzano, more recently acquired by exchange from Tuscany, on the S. The Modenese territory therefore extended from the Po to the Mediterranean, although the portion lying on the sea-coast is very small, and devoid of ports or harbours. Owing to his family ties with the House of Austria, Francesco V. espoused the imperial cause with ardour, the consequence of which has been, that, on the breaking out of the war with France and Piedmont in the spring of 1859, he was obliged to abandon his states, which, in the year following, by an almost unanimous vote, annexed themselves to the kingdom of Italy, of which they now form the provinces of Modena, Reggio, and Massa-Carrara.

The Modenese territory was of somewhat greater extent than Parma. Its soil and productions are similar, except to the S. of the Apennines, where the olive and orange grow in the open air. The farms are small, and the *métayer* system prevails. Agriculture is the chief industry; chesnuts form the principal food of the peasantry in the mountain districts, *pollenta* or porridge of Indian corn-meal in the plain. Wheat, maize, wines, olives, silk, hemp, and some flax, are the principal objects of culture. The valley of La Garfagnana is that alone in which dairy pasture is followed to any extent. Large flocks of sheep pasture on the Apennines and the slopes of the mountains, on which pine, oak, and chesnut trees abound. The vine is extensively cultivated about Reggio and Modena, from which a large quantity of wine, of a strong rough description, is

exported to Lombardy. The marble of Carrara forms the most valuable article of its mineral riches. Some silk-works, linen and canvas, leather, paper, and pottery, all on an insignificant scale, comprise the manufacturing industry of the country. Its trifling commerce is, like that of Parma, confined to an interchange of its few surplus products for colonial commodities and articles of luxury; all of which, from both, are comprised in the trade of the surrounding maritime states.

LA ROMAGNA.

The former possessions of the Holy See on the northern side of the Apennines, constituted, in the most recent division of the Pontifical States, the Legation of La Romagna, consisting of the four Delegations, now Provinces, of Bologna, Ferrara, Ravenna, and Forlì. This territory, one of the most luxuriant in Italy, containing a population of 1,040,574, extends from the Duchy of Modena, on the W., to the Adriatic, and from the Po to the N. declivity of the Apennines, where it joins Tuscan.

These provinces, which had been acquired at different times by the popes, partly by cessions from Pepin and Charlemagne (Ravenna), partly by a pretended suzerainty over some of their feudal rulers, on the extinction of their families in the male line (Ferrara), and others by violence, as in the case of the free towns of Bologna, Forlì, &c., formed for upwards of three centuries the Northern Legations of the Holy See.

In consequence of the discontent that reigned, and the inability of the government of Rome to maintain its power over the populations without foreign intervention, the assistance of Austria had been resorted to, and, in addition to the garrisons which that empire was authorized to maintain at Ferrara and Comacchio by the Treaty of Vienna, she held military rule over the Romagna from 1848 until 1859, exercising a degree of arbitrary rule which not only created a deadly animosity against the German protectors of the Holy See, but extreme hatred of the Papal rule. When, therefore, the Austrian protecting force was obliged, by the military events of 1859, to withdraw, a general rising against the pontifical authorities immediately followed. Juntas were formed in all the larger towns, and subsequently a central one at Bologna, which, during a period of considerable difficulty, governed the Romagna with great moderation and ability. In August, 1859, a parliament, elected by universal suffrage, was called together by this governing Junta, which met on the 2nd of September, and declared unanimously their separation for ever from the government of Rome. The same question having been re-submitted to universal suffrage on the 12th of March, 1860, the country declared, by an almost unanimous vote, its desire to form a part of the Italian monarchy—a declaration which was accepted by King Victor Emanuele and the parliament then sitting at Turin.

The territorial divisions of the Romagna have undergone no alteration since its annexation to the kingdom of Italy—consisting of the four provinces of Bologna, Ferrara, Ravenna, and Forlì.

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ABBREVIATIONS, ETC., EMPLOYED IN THE HANDBOOK.

The points of the compass are marked by the letters N. S. E. W.

(*rt.*) right, (*l.*) left,—applied to the banks of a *river*: the right bank is that which lies on the right hand of a person looking down the stream, or whose back is turned towards the quarter from which the current descends. Right and left applied to a *church*: it is always supposed that the traveller enters by the principal door, usually at the W. end, and every object is described with reference to this assumption. Right and left applied to a *picture* or *piece of statuary* signifies the spectator's right or left, as he looks at it, not the right or left of any figure in the work.

Distances.—These are given throughout in English miles of 1760 yds. except where otherwise mentioned.

Heights.—The letters a. s. following a statement of height, are an abbreviation of "above the mean level of the sea."

Instead of designating a town by the vague words "large" or "small," the amount of its population, according to the latest census, is stated, as presenting a more exact scale of the importance and size of the place.

Churches are placed in alphabetical order, with the exception of the cathedrals, which are always taken first.

E. C. S., English Church Service.

C. and C. C. S., Colonial and Continental Church Society.

C. and C. or *Crowe and Cav.* refer to Crowe and Cavalcaselle's works on Painting in Italy, 5 vols.

Cic., Burckhardt's Cicerone or Art Guide to Painting in Italy, translated from the German by Mrs. A. H. Clough.

d. before a date signifies died.

A HANDBOOK

FOR

TRAVELLERS IN NORTHERN ITALY.

ROUTES.

TRAVELLERS entering Italy will do well to procure at one of the stations the "Indicatore Ufficiale" (40 cents), with the time-tables and map of the Italian railways. Railway trains in Italy are regulated by Roman mean time, which is 43 minutes fast on that of Paris, and 52 on that of Greenwich. Thus 3.0 p.m. Roman time corresponds to 2.17 Paris time, and to 2.8 Greenwich time.

ROUTE 1.

PARIS TO TURIN, BY THE MONT CENIS.—
RAIL.

Distance, 497 m.; *time*, two express trains daily (11 A.M. and 8.40 P.M.) in 22 hrs.; three ordinary trains in 31 hrs. With through tickets travellers may rest on the road. Luggage can be registered through.

N.B. For a detailed description of the Route as far as the French frontier see the *Handbook for France*

Paris.—The *terminus* of the Paris, Lyons, and Mediterranean Rly. is on the *Boulevard Mazas*. The line follows the Lyons route as far as

275 m. *Mâcon Junct. Stat.* Thence the rly. turns E. through *Bourg* and *Ambérieux* to

74 m. *Culoz Junct. Stat.* Here the line turns off S. from that to Geneva, and proceeds through *Aix les Bains* and *Chambéry* to

84 m. *Modane Stat.* (good Buffet) (*Inn*: H. de la Station). *Custom House* of France and Italy. The examination of luggage is very cursory. British subjects are not required to produce passports. The trains stop here 35 to 45 minutes, and passengers

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change into another set of carriages. Seats on the left side of the carriage should be obtained in order to view the scenery on the Italian side. The *station* called *Modane* is in fact at Fourneau, 2 miles below the village of Modane, and 320 ft. below the mouth of the great tunnel.

The journey from Modane to Turin (67 m.) is performed by the quick trains in 3 h. 50 m. The three slower trains stop at all the stations, and take 4 h. 36 min. On quitting the stat. the rly. makes a horseshoe curve of nearly 4 miles, round the old straggling village, and ascends rapidly one of the slopes of the Cottian Alps, passing through two tunnels, and looking down successively on the village and station, until it reaches the mouth of the

Mont Cenis Tunnel. It should properly be called the Tunnel of the Col de Fréjus. At its mouth a mountain of rubbish, extracted by the borer, forms an artificial terrace on the hill-side.

[The present route has superseded that over the pass of Mont Cenis, which had been used from time immemorial, and where an excellent carriage-road

was completed in the year 1810. The pass was lower than any other carriage-way across the Alps, and was much frequented, especially after railways were made to St. Jean on the N. and to Susa on the S. In 1867 an English company constructed a railway from St. Michel to Susa, on the Fell system, having, besides the usual pair of rails, a central rail, which was nipped upon the inclines by a pair of horizontal wheels attached to the under side of the engine. The hold of the horizontal wheels on the central rail could at any time be relaxed or applied at the will of the engine-driver. By this contrivance the trains were enabled safely to ascend and descend all the steep parts of the line, which ran for the most part by the side of the carriage road. This railway was, however, frequently out of order, and was, from the apparent dangers of the route, never very popular. The receipts consequently did not cover the working expenses; and since the tunnel was opened for traffic, the Fell rails have been removed. The adventurous shareholders lost the whole of their capital, about 640,000*l*.]

It seems that the first person who suggested the present tunnel was a M. Médail of Bardonecchia, who in 1832 ascertained that from Fournieu near Modane, to Bardonecchia the distance was shorter than at any other known place of equal height in the Alps. He died in 1850; but the Piedmontese Government adopted his scheme, and, after careful surveys, the work was begun on the N. side in Aug. 1857. The piercing of the mountain was completed on 25th Dec. 1870, after 13 years and 3 months' labour, and the tunnel was opened for traffic in Sept. 1871. The engineers were Signori Grandis, Grattoni, and Sommeiller, all Piedmontese. The bargain between the French and Italian Governments and the Railway Company of Northern Italy was that the company should contribute 20 millions of francs towards the expenses; that the French Government should pay 10 millions of francs

if the work was completed in 20 years, reckoning from 1862; and that the Italian Government should meet the remainder of the cost. It was, however, further agreed that if the work were finished at an earlier date, France should pay 500,000 francs more for every year gained upon the 20 years. Now, as the period was shortened by 11 years, France had to pay an additional sum of five and a half millions of francs. If the completion of the tunnel had been delayed beyond the 20 years, then Italy would have had to pay 500,000 francs for every year in excess of that period. When the work commenced, it was not possible to say what its duration might be. A mass of very hard quartzite was encountered at one time, which threatened to delay the operations considerably, but luckily it proved to be only 380 metres thick. One of the chief difficulties was that, as the tunnel would be very deep below the surface of the Alps overhead, no shafts could be sunk, and the work could be carried on from the ends only. The progress of the tunnel was very slow until improved boring machines had been invented and perfected. These machines were worked, not by steam, but by air compressed by means of water power. On the N. side a cut was made from the river Arc, leading water to work six over-shot water-wheels. Each of these wheels worked two pumps which drove compressed air into a large number of receivers, shaped like long steam boilers. From these the compressed air was carried by an iron pipe up the face of the mountain and into the tunnel. By means of this compressed air acting on pistons, about fifty iron rods on the principle of the jumper-chisel were set to work against the face of the rock. When holes had been bored out by the chisels to a sufficient depth, they were charged with gunpowder, and the machine was withdrawn, and the rock blasted. Workmen then cleared away the rubbish, and the process was repeated. As long as the boring machine was at work there was an ample supply of air, but whilst the rubbish was being

cleared away no air came in. To supply air, therefore, a mountain stream with a good head of water was led to near the mouth of the tunnel, where it worked four enormous pistons in as many cylinders, by means of which the foul air was drawn from the tunnel.

The works on the S. side were very similar to those on the N.; and the borings from the two ends met accurately, although starting at opposite sides of the mountain, more than 7 miles apart, and working up different slopes.

The tunnel was made perfectly straight, in order to avoid the risk of the proper direction being lost, and short curved branches to the tunnel were made at each end, to connect with the line as made outside.

The length of the tunnel, with its curved branches, is 14,050 yards, or eight miles all but 30 yds. The height above the sea of the N. end is 3942 feet; the S. end is higher by 438 feet. The N. portion of the tunnel is on an incline of 1 in 45, and for a short distance 1 in 34. The S. portion is on an incline in the opposite direction of 1 in 2000. The middle of the tunnel is thus about 15 feet higher than the S. end.

The tunnel is lined with brick or masonry throughout, and has a double line of rails, with a footpath on each side. The cost of the tunnel is put at 3,000,000*l.*, or 220*l.* a yard. The internal width of the base is 25 ft. 3½ in., its height varies from 24½ ft. to 25½ ft., and the "gauge" of the rails is 4 ft. 8½ in. The highest point of the Gran Vallone, the hill through which it passes, is 9500 ft. The great mass of the rocks perforated were calcareous schists.*

The passage of the tunnel occupies from the N. about 28 minutes, from the S. somewhat less. The carriages

are very well lighted; there is no perceptible smoke in the tunnel, and the air is far purer than that on the Metropolitan Railway. The tunnel is dimly lighted with gas lamps. Soon after the line emerges from the tunnel

13 m. *Bardonecchia* (*Bardonnèche*) Stat. is reached in a bleak and dreary valley, where winter and patches of snow are often found after leaving at Modane spring and warmth. About half a mile off is the miserable village (pop. 1000) of Bardonecchia, where there are some poor *inns*. Mountain paths lead to Exilles by the Col du Vallonat; to Modane by the Col de Fréjus or Col de la Vallée Etroite, &c.

The scenery is very wild, and there are 24 tunnels and galleries between this place and Bussoleno; two of them more than a mile long.

The railway runs along the bottom of the valley, hemmed in with high mountains, to

3 m. *Beaulard* Stat. The village is on the hill at a short distance on the rt. The name is supposed to be derived from the *Bellari*, a tribe which in former times inhabited the Cottian Alps, and whose name is inscribed upon the Roman arch at Susa. Following the muddy Bardonecchia torrent, which the railway crosses at Savaux, we enter the valley and pass the torrent of the Dora Riparia, before reaching

4 m. *Oulx* Stat. (pronounced *Ols*), at a short distance from the village (rt.) (*Inns*: H. de France; l'Etoile d'Or, close to stat.). This village is one of the largest in the valley of Dora, along which the diligence road ascends to the Col de Mont Genève, and to Briançon beyond the French frontier. The rly. crosses the Dora by a lattice bridge, to follow the opposite bank of the torrent as far as

4 m. *Sal-Bertrand* Stat. (*Inn*, Alb. Grande, close to stat. Remarkable *ch.* of the early part of the 16th cent. in the town.) The peaks on the l. are those of the group of Mont Cenis, the Ambin, whilst on the rt. is the Col de l'As-

* For further details on this gigantic work, and on the railway emerging from it by the valley of the Dora Riparia as far as Turin, see the 'Guide au Tunnel du Mont Cenis,' by A. Covino, Turin, 1871, and *Whymper's 'Scrambles among the Alps.'* A series of the rocks pierced by the tunnel is to be seen in the Museum of the Academy of Sciences at Turin.

siette, over which there is a path into the high Vaudois valley, and to the road to *Fourriers*, *Fénestrelles*, and *Perosa*. It was near Sal-Bertrand that the battle took place in 1689, between Henry Arnaud, the Vaudois leader, and the Marquis de Larrey, in which the Piedmontese general was defeated, and after which the Valdese leader was able to regain his valleys over the Col de Seu.

At Sal-Bertrand the engine is again changed for an engine adapted for the steep descent to Bussoleno.

For the next ten miles the railway scenery is amongst the most wonderful of the kind in Europe; the railway for a great part of the distance being carried along the face of a steep mountain high above the villages, fields, and river.

Soon after leaving Sal-Bertrand Stat. the line crosses the Dora, and enters a long tunnel. On emerging from this, a glimpse is caught on the left of the village of Sal-Bertrand, with its pasture some 500 ft. below; after this many tunnels are threaded, and the intervals afford but scanty glimpses of the valley.

The view looking down upon the town and singular fort of *Exilles* is very striking. In this part of the valley of the Dora a battle took place in 1767, between the French, who were then invading Piedmont under the Comte de Bellisle, and the Piedmontese, in which the French commander lost his life, after a hard-fought action.

6 m. *Chiomonte* (or *Chaumont*) Stat. Here the railway is in a more open valley, which it soon leaves and again comes out upon the face of the mountain. The old Mont Genève road is crossed, the zigzags of which look like the coils of a rope resting on the slope. The town of Susa is seen in the valley some three miles off, with the magnificent peak of the *Roccia Melone* above it.

4 m. *Meana* Stat., about two miles from Susa. The line continues to descend rapidly, until the Dora Riparia is crossed to

5 m. *Bussoleno* Junct. Stat. The walled town, 2300 inhab., is on the rt.

bank of the Dora. Some interesting rambles may be made from here: 1. To the old castle of Bruzolo, about one hour on foot. 2. To Uzzegho by the Col de la Croix de Fer; ascent about 5 hours, descent 3 hours.

[Branch line, 5 m. W., to **Susa**. (*Inns*—bad, charges high:—Antica Posta; Francia; Sole.)

This ancient city, the Segusium of the Romans, scarcely numbering 3000 inhab., is still the seat of a bishopric. It is picturesque in its mediæval towers and gates, and is surrounded with lovely scenery. The Dora-Susina runs by the side of the town.

The *Arch* or *City Gate*, erected by Julius Cottius, the son of King Donnus, about B.C. 8, in honour of Augustus, is on a road leading up from the S.W. of the Cathedral to the Old Castle outside the town, and is supposed to have stood on the Roman road which crossed Mont Genève. This chieftain of the Alpine tribes, having submitted to the Roman authority, records his dignity under the humbler title of Prefect. The arch is of white marble, and the upper part is destroyed. It is somewhat remarkable that the columns are set on a pedestal which raises them considerably above the pilasters of the arch. The inscription, now nearly effaced, gave the names of his 14 mountain clans, and all that can be made out now are the words IMP. CAESARI AUGUSTO DIVI F. PONTIFICI MAXIMO TRIBUNIC. POTES-TATE XV. IMP. XIII. The basso-relievos represent the sacrifices (*Suo-vetaurilia*) and other ceremonies by which the treaty was ratified and concluded. The order Corinthian, in a good style for a provincial town. The bas-reliefs on the lesser sides have been destroyed.

There are two other arches of Roman construction not far from the principal one.

The *Cathedral* of St. Justus is of the 11th cent., and has a lofty campanile, in the Lombard style. The centre arches and massy piers of the nave belong to a more ancient fabric; the rest

is in a simple Gothic style. In the Chapel of the Virgin is a gilded statue in wood, of the 12th cent., of Adelaide Countess of Susa, the princess through whom the House of Savoy acquired the dominions which became the origin of its power in Italy. This celebrated lady was thrice married, her third husband being Otho, son of Humbert I., Count of Maurienne. In the right transept is a triptych, with the figure of Hugh Scott of Lincoln, an English bishop. In one of the chapels is a curious mediæval group in bronze of our Lady of Roccia Melone with S. George and Bonifacio Rotari, a crusader of the 12th cent. The font, hollowed out of a single block of green Susa marble, is a work of the 11th cent., with an ambiguous inscription, leaving it doubtful who "Guigo" was. (He may have been Guigo V., first Count of the Viennois.) In the sacristy is a large silver cross, said to have been given by Charlemagne.

Ancient towers, gateways, and Gothic porticoes add to the picturesque effect of the town.

Above Susa are the extensive ruins of the fort of *La Brunetta*, once considered the key of the valley, and which, with the fortresses of Exilles and Fenestrelles, formed the line of defences of Piedmont on the side of France. It was destroyed by the French in 1798, in virtue of a treaty with Sardinia. The road over Mont Cenis passes near the ruins.

The *Rochemelon*, or *Monte di Roccia Melone* (*Mons Romulea*), above Susa, is 11,675 feet a. s. Upon the summit is a chapel, founded by *Bonifaccio di Asti*, a crusader, who, having been taken prisoner by the Mahometans, made a vow that, if set free, he would erect an oratory here in honour of the Virgin. The fetters which bound him are preserved in the chapel. An annual procession takes place to this chapel on the 5th of August, the feast of the Assumption. The ascent is accomplished without difficulty, and a mule may be mounted as far as the *Case d'Asti*. There is a sort of natural path to the summit. From Susa it is $4\frac{1}{4}$ hrs. to the *Cusolari del Tur* (6276 ft.), and

$3\frac{1}{4}$ hrs. to the *Case d'Asti* (9441 ft.), whence the *crocetta* (10,505 ft.) will be reached in $2\frac{1}{2}$ hrs., which is a little below the chapel.

Some of the writers who erroneously maintain that Hannibal crossed the Alps by the pass of Mont Cenis, believe him to have led his army to the top of Roccia Melone in order to encourage his soldiers by the view of Italy!

3 m. from Susa are the remains of the Abbey of *Novalesa*, founded by Abbo, lord of Susa, about the year 739, and situated upon the old and now almost abandoned road to the Hospice. It was ruined by the Saracens not long after its foundation, but was rebuilt in the 10th cent.

Just outside of Susa, the view, looking back upon the town, in which the Roman arch is conspicuous, is very beautiful. It is equally so on looking down the long valley. The farthest extremity of this valley appears closed by the lofty Monte Pirciriano, upon the summit of which may be descried the tower of the Abbey church of San Michele. The Roman road over the Alps, which was constructed when Cottius submitted to Augustus, passed up this valley, and, turning to the S.W. at Susa, along the valley of the Dora, crossed by the pass of *Mt. Genève*. This became the road most frequented by the Romans between Italy and Cisalpine Gaul. The military road of Pompey and Cæsar passed through Oulx, and over the Col de Sestrieres.

At Foresto, on the l., are quarries of the serpentine, called Verde di Susa, very much like the verd' antique, but with less durability. Near at hand is a great cavern, known as the *Orrido di Foresto*, into which the stream flowing from the glaciers of Roccia Melone is precipitated. There is another fine cave not far distant, called the *Orrido di Chiauc*. On the rt. is

San Giorio, displaying its array of walls and towers, and an ancient fortress ascending the hill.]

The rly. from Bussoleno continues to 4 m. *Borgone* Stat.

2 m. *Sant' Antonino* Stat., a small town with an ancient Lombard tower.

3 m. *Condove* Stat.

[From the beginning of the traveler's progress down the valley of Susa, he will have seen before him, in the distance, a lofty hill, upon the summit of which a building can be faintly discerned. This mountain is *Monte Pirchiriano*, between which and the *Monte Caprasio* was the ancient fortified line erected A.D. 774 by Desiderius, King of the Lombards, to defend his kingdom against Charlemagne; but of these defences no traces are now to be found, except in the name of the neighbouring hamlet of *Chiusa* (Clusæ). The wall was defended by bulwarks and towers; but Charlemagne did not attack them—a minstrel from the Lombard camp betrayed the existence of a secret path, through which the forces of the King of the Franks penetrated. Desiderius fled to Pavia, and the Lombard monarchy was overthrown.]

2 m. *Sant' Ambrogio* Stat. (decent small inn), a village with a rather remarkable ch., at the foot of Monte Pirchiriano. The houses with their projecting galleries are picturesque.

A steep mountain path (donkeys may be secured for the ascent) leads (in $1\frac{1}{2}$ hr.) behind the old ch. through fine groves of chesnut-trees up to

La Sagra di San Michele della Chiesa, one of the most remarkable churches of Piedmont, and perched on the summit of the Pirichiano (3100 ft.), a striking object. Originally an oratory, founded by Amisone, Bishop of Turin in the 10th cent., it was marked out by beams of fire which descended from heaven, and lighted the tapers employed for its consecration. As a monastery, it was rebuilt about 998 by Hugh de Montboissier, a nobleman of Auvergne, who for some heinous crime had been enjoined the penance of founding a monastery in the Alps. In its flourishing days the Sagra contained 300 monks of the order of St. Benedict, who kept up the "laus perennis," or perpetual service, in the choir; and its history is connected with several of the most

important personages and events of Piedmont and Savoy.

Like most of the monasteries dedicated to St. Michael, this *Sagra* has the character at once of a castle and a church: great masses of ruins surround the habitable portion. Notwithstanding injudicious repairs, it is yet a complete castle of romance,—walls growing out of rocks, and rocks built in and forming walls and foundations of the edifice.

Passing by a ruined outwork, we traverse a low vaulted gallery, and reach a small terrace. Before us is a tower, rising out of and also leaning against the rock; the lower part contains the staircase to the monastery; the upper portion forms the apse of the choir, and terminates in an open Lombard gallery of small circular arches supported by pillars: this is one of the oldest and most curious features of the building. This staircase is supported by an enormous central pier: here and there the rocks jut out, and portions of sepulchres are dimly seen. At the summit is a great arch, filled with desiccated corpses. The beautiful circular marble arch, by which we pass from the staircase to the corridor leading to the church, is a vestige of the original building. It is sculptured with the signs of the zodiac and inscriptions in very early Longobardic characters. The church itself is in a plain Gothic style; the choir retains vestiges of an earlier age. A fine Gothic tomb, representing an abbot, has excited much controversy.

King Charles Albert caused the remains of several members of the royal family to be removed hither from Turin. The remainder of the *Sagra* is composed of a wilderness of ruined halls, corridors, cells, &c. The Benedictines have disappeared; and long before the Revolution their possessions had been much dilapidated. It was considered as one of those good "pieces of preferment" which the crown might dispose of; and the celebrated Prince Eugene, all booted and spurred, appears in the list of abbots. The monastery has been given over to the priests of the *Istituto della Carità*, called *Ros-*

minians, from the name of their founder—an order of recent origin. They are principally employed in education.

The views from the summit of the mountain, and those from the outer gallery of the choir, are of great beauty.

A rock in the neighbourhood is called the *Salto della Bella Alda*. The fair Alda leaped from the summit and reached the ground in safety, under the protection of the Virgin. Vainglorious and rash, she attempted the leap a second time, and perished by the fall.

3 m. *Avigliana* Stat. An old town, full of shattered fragments. The Church of *San Pietro* is of very high antiquity. Rt. rises the Castle. The *Monte Musino* in the neighbourhood furnishes some remarkable minerals, amongst others *Hydrophane*, which, opaque when dry, has the property of becoming transparent when immersed in water. Near Avigliana are two small pleasing and secluded lakes, the *Lago della Madonna*, and the *Lago di San Bartolomeo*. From these lakes all the drinking-water of Turin is now obtained. The Dora adds greatly to the beauty of the scenery in this vicinity.

3 m. *Rosta* Stat., in the plain below the hill of Rivoli. The traveller now enters the plain of Piedmont and the great valley of the Po. Near the village of Rosta is the Church of Sant' Antonio di Rinverso, or Inverso, consecrated by Pope Calixtus V. in 1121. The ch. is Gothic, with roof of painted tiles; the high altar is of the 15th cent.

Looking back, grand views are now obtained of the Alpine chain.

3 m. *Alpignano* Stat., near the village. On the opposite side of the Dora is the larger town of Pianezza, a fief of the Archbishops of Turin.

3 m. *Collegno* Stat. The town, of 2300 inhab., is on the Dora, in the most fertile part of the plain. Here is a suppressed Carthusian monastery,

which has been converted into a lunatic asylum. The knights of the Order of the Annunciad (the Garter of Piedmont) were interred under the ch. annexed to this monastery. From Collegno the railway crosses the plain to

6 m. *Turin (Torino) Terminus*, in Piazza Carlo Felice. Omnibuses from the principal hotels await the arrival of the trains.

Hotels.—First Class:—H. de Turin, Via Sacchi, opposite the central rly. stat., comfortable and well-conducted by the proprietors of Kraft's H. Nice, and the Bernerhof, Berne; convenient for those only staying the night. **H. de l'Europe*, Piazza Castello, good situation, very comfortable; table-d'hôte 5 fr. without wine; bedrooms from 3 fr. *H. Trombetta*, Via Roma (L. Bagleoni, the proprietor, speaks English, and is attentive and obliging). *H. Feder*, Palazzo Sonnaz, Via Bogino, kept by the proprietors of the H. Brun, Bologna; large, very clean and excellent; table-d'hôte 4½ fr. without wine; bedrooms from 2½ fr. *H. de la Ligurie*, Piazza Bodoni, new and good. *Grand H. d'Angleterre*, Via Roma. *Second Class:—Albergo Centrale*, Via delle Finanze, table d'hôte 4 fr. with wine; bedrooms from 2½ fr.; *Londra and Caccia Reale*, Piazza Castello; *Albergo del Gran Mogol*, Via Lagrange, a good Italian inn, moderate charges. *Dogana Vecchia*, Via Corte d'Appello; *H. Suisse*, in the Via Sacchi, near the Rly.

Cafés—San Carlo, in the square of that name; *Ligure*, with restaurant, Piazza Carlo Felice; *Café de la Gare Centrale*, with restaurant; *Roma, Café Nazionale*, and *Paris*, Via di Po; *Cambio*, with restaurant, Piazza di Carignano, good.

The chocolate of Turin is considered the best in Italy. The crisp, light bread, made in long thin wands called *grissini* (the diminutive of *grissie*, the name formerly given to thicker sticks of bread), is usually served at the table-d'hôte, and is remarkably good.

Cabs.—Cittadine, one hour from 6 a.m. to midnight, the course 1 fr., for the first half-hour 1 fr., for the first

hour $1\frac{1}{2}$ fr., for each half-hour afterwards 75 c. Two horses, the course 1 fr. 50 c., for the first half-hour $1\frac{1}{2}$ fr., for the first hour, 2 fr., for each half-hour afterwards 1 fr. 25 c. For each heavy article of luggage 20 c. Private carriages 10 fr. half a day, 15 fr. for the day. Excursion to the Superga, with two horses, 25 fr., with four horses 36 fr.

Omnibuses.—Regular service from 8 a.m. to 9 p.m., between the Piazza di Castello and (1) the Grand Madre di Dio by the Via di Po, (2) the San Donato suburb by the Via di Dora Grossa, (3) the Via della Rocca by the Via Roma and Borgo Nuovo, (4) the Ciriè rly. stat. through the Piazza Emanuele Filiberto, (5) the Royal Veterinary School by the Via Roma and the Via Nizza. Fare 10 c. *Tramway* at the same fare from the Piazza Castello to the Barriera di Nizza. By either of the two last-mentioned lines the chief rly. stat. may be reached.

Post Office and Telegraph Office, Piazza Carlo Alberto. Letter-boxes are kept at the hotels.

Railway Stations.—(1) The *Stazione Centrale*, or Porta Nuova, a very handsome construction, completed 1868 by Mazzucchetti, fronting the Piazza Carlo Felice, at the end of the Via Roma, and the terminus of all the lines, whence start the trains, W. for Susa and France by the Great Alpine Tunnel; N.E. for Novara and Milan; S.E. for Alessandria and Genoa; S. to Cuneo, and S.W. to Pinerolo. (2) *Stazione Porta Susa*, at the end of the Via della Cernaia, the first station of the trains for Milan. (3) The *Station* of the short line to Ciriè, near the Piazza Emanuele Filiberto. (4) The *Station* of the line to Rivoli, near the Piazza dello Statuto.

Physicians.—Dr. Pacchiotti, who speaks English, formerly medical attendant to the British Legation, 1, Via della Meridiana.

Chemist.—Masino, 3, Via San Filippo.

Eng. Ch. Service, on Sundays, at 11 and 3.30, at 15, Via Pio Quintol, behind the Vaudois ch., Corso de

Re. Clergyman nominated by C. and C.C.S.

There is a service in French in the Vaudois ch. on Sundays, and at another hour in Italian.

British and American Consuls reside here.

Booksellers (for guide-books, works of art, photographs and maps):—Loescher, 19, Via di Po; Bocca, 3, Via Carlo Alberto; Bœuf, 2, Via dell'Accademia delle Scienze; Maggi, Via del Po.

Bankers.—Nigra frères, 19, Via dell'Arsenale; Vincent Teja, 13, Via Ospedale; Geisser and Co., 13, Via delle Finanze.

Money Changers.—De Cesaris, corner of Via Roma and Via delle Finanze; Castelli, 6, Piazza Carignano; Bernardi, 20, Via di Roma.

Gloves.—Turin has a special reputation for them. Fiorio, 13, Via Dora-grossa.

Baths.—40, Via Providenza. *Swimming-baths* in the river below the old bridge.

Cases of Cooked Meat may be procured by those contemplating an expedition to the Alps at Lancia's, Piazza del Palazzo di Città.

Travellers who are unable to devote more than a few hours to the sights of Turin may proceed thus:—From the Rly. Stat. down the Via di Roma to the *Pinacoteca*; *Museum of Antiquities* and other collections at the Academy of Sciences; then through the *Piazza di Castello*, passing the Palazzo Madama, to the *Royal Palace and Armoury*. After seeing the *Cathedral*, which is behind the Royal Palace, drive down the *Via Po*, crossing the Ponte di Po and ascending the *Monte dei Cappuccini* for the view. Recross the Po by the Suspension Bridge, drive round the *Public Garden* near the Valentino Palace, and return to the Rly. Stat. either by the Corso del Re or the Corso del Valentino.

HISTORY.

Turin, with a population of 213,000, is situated at the height of 755 ft. a. s.

on a plain in the angle between the Dora Riparia and the Po, just above the junction of these two rivers: the first is a fine mountain-torrent, the latter a deep and rapid river.

The city is poor in historical associations. Its history, whether under the Roman Empire or during the middle ages, is nearly a blank; and it is almost entirely destitute of any vestiges of classical or mediæval antiquity.

It is supposed to have been founded by a Ligurian tribe called the Taurini; the earliest mention we find of it has reference to its resistance to Hannibal, after his celebrated passage of the Alps. At a later period it became a Roman colony under the name of *Augusta Taurinorum*. Destroyed by Constantine for having espoused the cause of Maxentius, we find it in the hands of its dukes at the invasion of the Lombards. Claudius, Bishop of Turin (d. 840), was distinguished by his opposition to the use of images in Divine worship, as a breach of the second Commandment, and to the veneration of relics. In the 11th cent. the city was the capital of a County, the chief of which and last of the male branch, Manfred III., married his only daughter, Adelaide, to Otho of Savoy in 1045—the origin of its possession by the present royal family. In 1536, Francis I. demolished the extensive suburbs, and reduced the limits of its ancient walls, destroying at the same time the amphitheatre and several other Roman remains. In 1640 the town was subjected to a memorable siege during the contest between the French and Spaniards, when the latter, headed by Prince Tomaso of Savoy, capitulated to Marshal d'Harcourt. During the war of the Succession, Piedmont took part against Louis XIV., and Amadeo was besieged in his capital, which he defended heroically for 3 months before a very superior force, until the arrival of Prince Eugene and the imperialist army, which was followed by the signal defeat of the French (Sept. 7, 1706), who were forced to raise the siege.

The city is no longer fortified; the citadel and its outworks—razed, in 1857, to make room for the goods station of the rly. and the new portion of the town rapidly extending in that direction—was a remarkable monument of military architecture. It was built by Emanuele Filiberto in 1565; and, preceding Antwerp by two or three years, was the earliest specimen of regular fortification in Europe. In 1859 the city became the capital of Italy and the residence of the King, until the removal of the seat of Government, in 1865, to Florence. A portion of the walls of the *Porta Palatina*, at the N. extremity of the city, and so called from the two round towers which were added during the middle ages, and some of the lower part of the Palazzo Madama, are perhaps the only ancient remains now existing. The reconstruction of the city, begun by Emanuele Filiberto and Carlo Emanuele I., is mainly due to Carlo Emanuele II. and Vittorio Amedeo II. Still further improvements have been more recently made, under the three late kings and the reigning monarch. At least one-fourth of the city has been erected since the restoration of the royal family, and of later years nearly one-third has been added to it on the S. side, where entire streets and squares are rapidly rising.*

The climate of Turin, although variable from its proximity to high mountains, is healthy. Autumn is the pleasantest season, for the winter is cold, the spring changeable, and the summer hot.

SQUARES, PUBLIC GARDENS, AND MONUMENTS.

The streets are all in straight lines, intersecting each other at right angles. The blocks or masses of buildings formed by these intersections are called *isole*, an architectural Latinism retained here and also in Provence. The houses, which are of brick, intended for stucco, are on a large scale, each being divided into several apartments, occupied by distinct families.

Through the perspective of the streets, the hills which surround the city, and the more distant Alps, are continually in view. The lofty colonnades running under the houses are a prominent and stately feature.

The *Piazza Castello*, the handsomest square in the city, has in the middle the Palazzo Madama, on its N. side the Royal Palace, and on the E. side the Teatro Regio. Over the royal palace is seen the fantastic spire of the Santo Sudario, and in front of the palace on the left is the dome of San Lorenzo. From its E. side the broad and handsome *Via Po* extends to the Piazza V. Emanuele and to the bridge across the Po, beyond which is seen the beehive-like ch. of La Gran Madre di Dio. On the opposite side of the square the Via di Dora Grossa leads to the *Piazza dello Statuto*, and the Rivoli rly. stat. In the distance the peak of Monte Civrari is caught over a lower range of hills. In front of the Palazzo Madama is the monument erected, 1857, by the Milanese to the *Sardinian army*, in commemoration of its heroic deeds for the liberation of the country in 1849. A Piedmontese soldier of white marble holds a flag, and below is a bronze bas-relief by Vela, representing King Victor Emanuel at the head of his troops.

The *Piazza Carlo Alberto*, on one side of the Palazzo Carignano, has in the centre a fine bronze equestrian statue of King *Charles Albert*, by *Marochetti*, erected 1861; round the base are 4 statues of Piedmontese soldiers, and above as many allegorical figures of Italy. On 2 sides are bas-reliefs of military exploits of the King, and of his abdication.

The small *Piazza Carignano*, in between the Palazzo Carignano and the theatre of the same name, contains a marble statue of the philosopher *Gioberti* (d. 1848), by the Piedmontese sculptor *Albertoni* (1860).

The *Piazza San Carlo*, or *Emanuele Filiberto*, is one of the finest squares at Turin. The S. side is formed by the churches of Sta. Christina and of San

Carlo Borromeo, from the latter of which it derives its name. In this piazza stands the bronze equestrian statue of *Emanuele Filiberto* (d. 1580), in armour, sheathing his sword, presented to the city by King Carlo Alberto, and executed by Baron *Marochetti* (1838), perhaps the finest of his works. The bronze bas-reliefs on the pedestal represent the two great events in the life of Emanuele Filiberto,—the battle of St. Quentin, and the treaty of Château Cambresis (1557, 1559).

Near this square is the *Porta Palatina*, the only relic of Roman architecture remaining in Turin.

The *Piazza del Palazzo di Città* is a small square with porticoes on 3 sides, and the Town-hall (*Pal. Municipale*) on the 4th; in the centre is a monument to *Amadeus VI*. The bronze group by *Pelagi* (1853) represents this Duke of Savoy (d. 1383), better known by the name of the *Conte Verde*, slaying a prostrate Saracen. On each side of the entrance to the palace are marble statues, erected 1859, of *Prince Eugene* of Savoy and of *Duke Ferdinand* of Genoa (d. 1854); and under the portico are statues of King *Carlo Alberto*, "il Magnanimo," by *Caceda*, and of *Victor Emanuel*, the present King, by *Vela*. Tablets containing the names of the citizens of Turin killed in the campaigns of 1848, 1849, and 1859, are fixed to the wall of the portico. The clock in front, one of the finest in Italy, going Roman mean time, was made by Dent of London.

The *Piazza di Savoia* has in its centre a granite obelisk erected in 1853, by public subscription, to commemorate the reforms of *Siccardi*, particularly the abolition, in 1850, of ecclesiastical jurisdiction in civil affairs in Piedmont; on the sides of the obelisk are engraved the names of the members of the legislature who took part in the vote of the Chambers.

The *Piazza Carlo Emanuele II.* (or *Carlino*), a large square between the P. San Carlo and the Po, contains a large Monument to *Cavour*, who was born, 1810, at the corner of the Via

Lagrange and Via Cavour (a tablet marks the house); the statues of Cavour and Italy are by Dupré of Florence (1873). The poor bronze bas-reliefs on the pedestal represent the return of the Sardinian army from the Crimea, and the Congress of Paris.

The *Piazza Vittoria Emanuele* (laid out in 1825), at the extremity of the fine Via del Po, is principally remarkable for its extent and regularity, and the fine view which it commands of the Collina range (which rises to the height of nearly 1600 ft., and is covered with villas and churches, the Superga towering over all). At its eastern extremity is the *Bridge* which connects this Piazza with the opposite bank of the river, in front of the church of La Gran Madre di Dio. The bridge was begun by the French in 1810, and completed by King Vittorio Emanuele II. It has five elliptic arches, each of about 80 ft. span, and of granite. Standing at the middle of this bridge, and looking up the stream, the Palazzo Valentino is seen with a background of Alps, and on the l. is the Capuchin monastery overhanging the Po. Behind the Gran Madre ch. is the palace called Vigna della Regina (see *post*). Looking down the stream, the ch. of the Superga is seen towering on its hill.

The *Bridge* on the road to Chivasso, a little beyond the Piazza Emanuele Filiberto, is bolder and finer. It was constructed in 1830, and crosses the Dora Ripara—a river ordinarily shallow, but liable to heavy floods—and consists of a single arch of granite, resting on solid abutments of the same material. This bridge, with the approaches, cost 56,000*l*.

The *Piazza di Carlo Felice* is at the south extremity of the city, in front of the Great Rly. Stat., and is decorated with plants, flowers, and a fountain. Here is a bronze statue of *Massimo d'Azeglio*, erected, 1873, by Balgico. Opening out of it on either side are two smaller squares: that on the E. the *Piazzetta di Lagrange*, having in the centre a statue, erected 1867, of the great mathematician *Lagrange*, who was born, in 1736, in the Via La-

grange (a tablet marks the house), although of French or Savoyard descent. On the W. is the *Piazzetta di Paleocapa*: the sitting figure of rough white marble in the centre is that of the engineer *Paleocapa*, who filled for years the place of Minister of Public Works.

On an open space in front of the remains of the Citadel there is a bronze statue representing the gallant *Pietro Micca*, a common soldier who blew up a mine that destroyed the French troops, as they entered the citadel in 1706, knowing that he would lose his own life at the same time.

Tasso's house is 2, Via della Basilica; and a tablet on the exterior records that Tasso lived here some months in 1578.

Gardens and Promenades.—Turin is well off in this respect. In addition to the shady garden (*Giardino Reale*) attached to the Royal Palace (open from 11 to 3; military band in the afternoon of fête days), there are several pieces of ground planted with trees and laid out with turf for the use of the public. The largest of these is the pretty and spacious garden opened in 1856 (*Nuovo Giardino pubblico*), extending along the banks of the Po from the Suspension Bridge to the Valentino palace, at the S.E. angle of the city, charmingly laid out and much frequented (*Café and Restaurant*). The smaller *Giardino di Cittadella*, near the citadel, has in it statues, erected 1871 and 1873, of the orator *Brofferio*, and *Cassini* the jurist, who both died in 1866. The great quadrilateral, called *Piazza d'Armi*, is surrounded by shady alleys, frequented on fine afternoons by persons in carriages and on foot (military band daily on summer evenings). There are, besides, boulevards planted with trees on the outskirts of the city. The *Zoological Garden* is next to the Royal Gardens, and is open to the public on Monday and Thursday, from 2 to 3. Strangers are admitted at any time.

The *Botanical Garden* is near the Valentino Palace, and can be seen at any time on application to the keeper.

CHURCHES.

The architect principally employed at Turin by Carlo Emanuele II. was *Guarini* (1624–1683), a Theatine monk, an able mathematician, and who brought his mathematical knowledge to bear on his bold and daring constructions. *Juvara*, a Sicilian by birth (1685–1735), was much patronised by Vittorio Amedeo II. There is much difference in the style of these two architects, but both erected buildings most of which are now generally thought detestable in point of taste.

The *Cathedral*, or *Duomo*, dedicated to St. John the Baptist. The original structure was founded by Agilulphus, King of the Lombards, about 602. The present building was begun in 1498, and consecrated in 1505. It has been much altered, and some arabesques in the pilasters of the façade are the only remarkable portions of the original structure. The interior is not attractive, and has been decorated with modern (1835) frescoes. The vaulting contains subjects from Scripture history, from the expulsion of Adam and Eve from Paradise to the giving of the Law. Over the arches are the principal events in the life of St. John the Baptist; at the W. end is a copy, by Franc Segna, of the *Cenacolo* of Leonardo da Vinci. The older pictures are indifferent.

The most remarkable monument is that in the winter choir, of Claude Seyssell, who, after filling successively the places of professor in the university of Turin, and of Master of Requests in France, where he was employed by Louis XII. on several diplomatic missions, became Bishop of Marseilles, and subsequently Archbishop of Turin, where he died in 1520.

The high altar is richly ornamented : over the l. transept is the gallery for the royal family. The sacristy contains several magnificent crosses, vases, reliquaries, and the like, of which the chief is a large statue of the Virgin, crowned, and standing under a silver-gilt canopy. Jean Jacques Rousseau became a Roman Catholic in this ch. at the age of 16.

Behind the cathedral, seen through the arch over the high altar, and entered by a double flight of stairs, is the * *Cappella del SS. Sudario* (or *Santa Sindone*) (open during the morning mass at 9 a.m.), considered as the masterpiece of Guarini. It is lined with black marble. Its cupola is formed of arched ribs, from the summits of which others spring in succession, thus forming a sort of dome. The capitals of the columns, and some other ornamental portions, are of bronze. In these capitals the crown of thorns is introduced amidst the leaves of the acanthus. The pavement is inlaid with bronze stars. In the centre is the altar, upon which is placed the shrine, brilliant with gold, silver, and precious stones. Four silver lamps, given by the late queen, are suspended on either side. The *Santo Sudario*, according to the ecclesiastical legend, is one of the folds of the shroud in which our Lord was wrapped by Joseph of Arimathea, and on which an impression was left of the body; other folds being preserved at Rome, at Besançon, and at Cadouin in Périgord. The one at Turin was brought from Cyprus, and presented in 1452, by Margherite de Charni, the descendant of a nobleman of Champagne, who was said to have obtained it during the Crusades; but there is no mention of its existence until the 15th cent., when, having been given by Margherite to Duke Louis II., it was first deposited at Chambéry, from which it was brought to Turin, in 1578, by Emanuel Philibert, for the purpose of enabling St. Carlo Borromeo to venerate it without the fatigue of crossing the Alps. While it was at Chambéry it was invoked by Francis I. previous to the battle of Marignano, and on his return to France he went on foot from Lyons to worship it. A sitting marble figure of the wife of King Victor Emanuel, Queen Maria Adelaide (d. 1855), by *Revelli*, a Genoese sculptor, has been erected in this chapel.

In the niches round the sanctuary King Charles Albert placed, in 1842, monuments to four of the most re-

nowned members of the house of Savoy—viz. to Emanuel Philibert, whose remains are beneath—a fine work by *Marchesi*; to Prince Thomas of Savoy (d. 1656), from whence descend the present sovereigns of Italy, of the branch of Carignano, by *Gaggini*, a Genoese pupil of Canova; to Charles Emanuel II. (d. 1675), by *Fraccaroli*; and to Amedeo VIII. (1451), by *Cacciatori*.

San Lorenzo, on the Piazza del Castello, an extreme example of the fancy of Guarini, is curious from its fantastical dome, formed on ribs, each of which is the chord of 3-8ths of a circle. It was begun in 1634, and finished from the designs of Guarini in 1687.

Corpus Domini (one of the most decorated in Turin), commenced by Vitozzi in 1609; but the whole of the interior is from the designs of Count Alfieri, 1753. On the floor of the nave is a railed-in marble inscription, to commemorate the miraculous recovery of a piece of Sacramental plate containing the consecrated wafer. This had been stolen during the pillage of Exilles by a soldier, and hidden in one of his panniers, but the ass carrying it refused to pass the church door: the sacred pyx fell to the ground, and the wafer, rising into the air, remained suspended there, encircled with rays of light, until the bishop and his clergy came out to receive it. This singular miracle, said to have taken place on the 6th of June, 1453, is represented in three paintings by Vacca on the vault of the nave.

San Domenico contains a picture of the Virgin and Child presenting the rosary to the patron saint, by *Guercino*. (Chapel rt. of great altar.)

La Consolata, the oldest ch. in Turin, derives its name from a supposed miraculous image of the Virgin. The present edifice was constructed by Guarini, 1679, on the site of an earlier ch. founded in the 10th cent. Juvara subsequently erected the inner ch. and high altar. It is richly decorated with marbles. In a recess on l. of altar are the marble statues, by Vela, to the two Queens of Sardinia, who both died in

1855, Maria Teresa, wife of Charles Albert, and Maria Adelaide, wife of Victor Emanuele II. The whole ch. and corridor leading to it are covered with *ex-votos*, chiefly paintings of the rudest kind. On the Piazza opposite the ch. stands a handsome column of Biella granite, erected in 1835, surmounted by a statue of the Virgin of the Consolata, to commemorate the cessation of the first invasion of the cholera.

Santi Martiri, Via di Dora Grossa. This is considered the most sumptuous ch. in Turin, from its marble, stucco, and gilt-bronze decorations. It was erected in 1577 from Pellegrini's designs.

S. Giulia, a new ch. in the Gothic style, built at the expense of the Marchesa di Barolo, stands at the N.E. angle of the city.

La gran Madre di Dio, opposite the bridge over the Po, was begun 1818, in commemoration of the restoration of the royal family in 1814, and was finished about 1840. The building is to a certain extent in imitation of the Pantheon at Rome, by the architect Buonsignore, and is said to have cost 100,000*l.* sterling, chiefly contributed by King Carlo Felice: it forms a close to the vista at the extremity of the Via del Po.

A handsome *Protestant ch.* (*Tempio Valdese*) in the Lombard style, was built 1853, on the S. side of the fine *Corso del Re*, chiefly for the use of the Vaudois, of whom there is a considerable number settled at Turin. Service on Sunday at 11 in French, according to the Vaudois rite. The principal part of the expense was contributed by the Government, for which it has been visited with great animadversion by the bigoted party.

Jewish Synagogue, in the Via di Montebello, near the Via del Po, a lofty building, by Antonelli, 1863; it forms an oblong block, with a high tower, the principal part of brick, with a Corinthian granite portico, and a corridor of granite columns of the Corinthian order above. The Hebrew community is very extensive and in-

fluent at Turin, possessing many of the best houses in the city.

PALACES AND PUBLIC BUILDINGS.

The ROYAL PALACE (*Palazzo Reale*) on the N. side of the Piazza Castello, was raised by Carlo Emanuele II. from the designs of the Conte di Castellamonte, 1660, and subsequently enlarged by Juvara. The exterior has no pretension to magnificence, and its effect has been much injured by wings awkwardly attached to it. The iron railings and gates which separate it from the Piazza are from designs by Palagi; the bronze figures of Castor and Pollux by Sangiorgio, 1842. The interior is well arranged (*open* 10 to 4), and besides the usual apartments for the state and residence of a sovereign, contained within it many of the public offices. On the principal staircase is a bronze equestrian statue of Vittorio Amedeo I., commonly called "*Il Cavallo di Marmo*," the animal, in marble, being much more prominent than his rider. The figures of captives at the feet of the horse are by Adriano Frisio, a scholar of Giov. da Bologna. By means of a noble marble staircase ornamented with paintings and statues, we reach a great old-fashioned hall, formerly appropriated to the Swiss Guards. In this is a large painting of the battle of St. Quentin (1557), attributed to Palma the younger. Thence we pass into the hall of the Body Guard, adorned with frescoes and paintings. The state apartments are splendidly furnished, modern luxury being united to the heavy magnificence of the last century. They were restored and decorated during the reign of Charles Albert. The inlaid floors, in woods of different colours, are remarkably beautiful. In the King's *Salle de Travail* are a series of modern paintings of members of the House of Savoy remarkable for their piety, or who were members of religious orders. The *Great Gallery*, overlooking the gardens, contains portraits of sovereigns of the reigning family, and of men of eminence in every department, natives of the country. Beyond this is

the *apartment of the Queen*, with magnificent boudoirs, no longer shown. In the room called the *Guardaroba della Regina* are some good Etruscan vases, and a large picture of Taormina, with Ætna in the distance, by the late Massimo d'Azeglio; near this is the *Chapel*, gaudy and heavy. The *State Dining-room* contains several indifferent historical pictures—one of a tournament at the Court of France between Amadeus VIII. of Savoy and the three English Earls of Harrington, Arundel, and Pembroke. The *Salle de Reception de la Reine* is richly decorated with a profusion of Chinese and Japan porcelain. The last room is the *State Ball-room*, with a floor remarkable for its elaborate marquetry. The *Chapel of the Santo Sudario*, generally closed during the afternoon, on the side of the cathedral, can always be entered from the palace, near the anteroom of the state apartments.

The King's *Private Library* (open week days from 9 to 11 and 2 to 4, with the permission of the librarian) on the ground-floor, is a very handsome hall, containing upwards of 50,000 printed volumes and 2000 MSS. Amongst the latter are some curious documents and correspondence: the materials sent by Frederick the Great to Count Algarotti, for the history of the Seven Years' War; letters of Emanuel Philibert, Prince Eugene of Savoy, and Napoleon; many Arabic and Syriac manuscripts. There is also a valuable collection of 2000 drawings by old masters, formed by the Roman engraver Volpato, and including specimens of Mantegna, Leonardo da Vinci, Raphael, Michael Angelo, &c. In the passage leading into the library are several early Christian inscriptions from the Catacombs at Rome, a few in Greek characters.

Adjoining the state apartments, but entered from the side of the Piazza (first gate under the arcade), is the **Armeria Reale*. This valuable collection of arms and armour was formed in 1834, partly from the arsenals of Turin and Genoa, and partly from private collections purchased by the late King, especially that of the Mar-

tinengo family of Brescia. (*Open*, Sundays 11 to 3. On other days an order can be obtained between 11 and 12, without charge, at an office on the stairs leading to it. Custode, 1 fr.)

The armoury contains upwards of 3000 articles, deposited in two halls. In the first is a collection of standards of the Sardinian and Italian armies at different periods; of modern warlike implements, and of numerous presents made to the present King,—such as the crown presented by Turin, 1861; and a sword, presented by Rome in 1859, the work of Castellani of Rome, from the designs of the Duke of Sermoneta. The two Imperial eagles of Napoleon's Italian Guard, presented by one of its commanders, General Lecchi. The sword worn by Napoleon at Marengo; several Neapolitan flags taken by the Piedmontese. In the centre of the room is the favourite horse, of English breed, of King Carlo Alberto, which accompanied him in his different campaigns, and during his last residence at Oporto. Here also are some marble busts of Piedmontese military celebrities, sundry warlike engines, apparatus, &c. The marble group of the Archangel Michael overcoming Satan is by *Finelli*, and was presented by the widow of Carlo Felice in 1844.

The second room, or *Armoury*, properly speaking, is a long gallery, called the *Galleria Beaumont*, opening at one extremity into the royal apartments, the objects arranged on either side; few have names attached to them, and most of the numbers have disappeared, so that the assistance of the custode is absolutely necessary. The following are amongst the chief objects:—

Four splendid suits which belonged to the Brescian family of Montinengo in the 15th cent., ornamented with damasquine and other engravings of excellent design: that of Antonio IV. being the finest of all.

The full suit of the Duke Emanuele Filiberto, or Tête de Fer, and worn by him on the great day of the battle of St. Quentin. Emanuele himself was a very good armourer, not only in the coarse smith's work, but in the finer

department of inlaying with silver, or damasquining, and it is said that the armour which he wore was his own manufacture. Pacific as he was in the later years of his life, he never went into public except in his panoply, and bearing his good sword under his arm. This armour is copied in Marochetti's statue in the Piazza S. Carlo.

One suit is for a giant. Nothing is known of its history or owner; it bears a ducal coronet and the letter F. The staff of command of Alfonso di Ferrara (1515). The like of the celebrated Tiepolo. A magnificent suit of damasquined steel. The *cuirass* of *Prince Eugene of Savoy*, with three deep bullet indentations, worn by him at the battle of Turin, 1706, and his sword and pistols worn on the same memorable occasion.

Cuirass worn by Carlo Emanuele III. at the battle of Guastalla, 1734, and that of the celebrated leader, Carmagnola, with fine reliefs.

Helmets in the style of the Renaissance. One formed part of the collection of the celebrated anatomist Scarpa of Pavia. It is covered with figures, representing Jove thundering upon the Titans.

Shields and targets in the same style. One is exceedingly rich, embossed with subjects representing the contests between Marius and Jugurtha. Amongst the ornaments is introduced a crescent, supposed to be the device of Diana of Poitiers; but more probably the armorial bearings of its owner. It is of the best period of modern art, and is attributed to *Benvenuto Cellini*. Another one is also very splendid, representing the Labours of Hercules.

Three very delicate triangular-bladed stilettoes, which, it is said, were carried by Italian ladies for the purpose of riding themselves of husbands or lovers.

Sword of Duke Emanuele Filiberto, formerly preserved in the "Camera de' Conti," and upon which the officers of state were sworn; an ancient Roman standard of an eagle, bearing the inscription S. O. T. and Leg. VIII., found in Savoy; the sword of St. Maurice, the leader of the Theban Legion, given to Duke Charles Emanuel by

the Abbey of Agauno in 1571; the sword of Constantinus Palæologus XIV., the last Emperor of Constantinople; the rostrum of an ancient galley in bronze, in the form of a wild boar's head, found in the port of Genoa; also a sword-handle, attributed to Benvenuto Cellini.

The collection of Oriental arms presented by General Solaroli is extensive, as also those from S. America. Amongst the former is a sword of Tippoo Saib, given by him to Gen. de Boigne, a Savoyard officer, who had been much employed by the native princes of India; The series of firearms of different periods is also considerable, and very many interesting as works of manufacture and art, amongst which may be particularised—1534, the arquebus and pistols which belonged to Emanuel Philibert, having been given to him by Charles V.; 1547, another, incrustated with ivory, with designs of mythological subjects; and, 1548, a third, having subjects beautifully sculptured on ivory, representing Meleager and Atalanta.

At the extremity of the armoury is a door, usually closed. Over it is a bust of King Carlo Alberto with his swords, and two Austrian standards, captured at Somma Campagna during the campaign of 1848. The door leads into a room where the private collection of *coins and medals (Medagliere del Re)* formed by the late King is kept. It contains upwards of 30,000 Greek, Roman, and Italian pieces, and is especially rich in those of the house of Savoy, and of the Italian states. It can only be visited by the express permission of the Conservator.

Adjoining the palace, and, in fact, forming part of it, for there is a continued series of internal communications, are the following buildings and establishments:—

The *Reali Segretarie* contained the offices of secretaries of state, and the principal departments of government before its removal to Florence and Rome; they are now occupied by the offices of the prefet.

The *Archivi*, in which is deposited a rich collection of diplomas and charters. Annexed to these archives is a valu-

able library of early printed books and manuscripts.

The *Accademia Militaire* forms also a part of the same pile. It encloses a large quadrangle, of handsome and scenic effect. The institution is said to be very complete and efficient.

PALAZZO MADĀMA.—This ancient castle stands in the centre of the Piazza del Castello. A Marquis of Montferrat in the latter part of the 13th cent. founded the castle, which was built about 1416, by Ludovico, last prince of Achaia, at which time the two great brick polygonal towers were erected. At that time it stood at the E. extremity of the city. The principal front was added to the old structure in 1720, after the designs of Juvara, and is a good specimen of palatial architecture. The other three were to have been completed on the same plan. It was fitted up in 1718 as a palace for the widow (*Madama Reale*) of Charles Emmanuel II. and mother of King Victor Amadeus II. A double flight of stairs leads up to some handsome rooms in the Louis XIV. style, appropriated to the offices and committee-rooms of the Italian Senate, which held its assemblies in the large hall from 1848 until the transfer of the government to Florence in 1865. On the principal landing-place there is a *statue* of King *Carlo Alberto*, by Cevalto, placed here by Vittorio Emanuele and the Italian Parliament.

On the ground-floor the Academy of Medicine has rooms with a library and a craniological museum. Upon the high central tower of the palace is the Royal Observatory.

Palazzo Carignano, one of the specimens of the fancy of Guarini, 1680, and in which he has carried his powers of invention to an extreme. The W. front was intended to be covered with stucco. Several of its rooms contain allegorical frescoes by Galleari and Leguarineo, painters of the last century. This palace has considerable historical interest; it was the residence of King Carlo Alberto before his accession to the throne, and several members of the royal family were born here. It was

here that the Constitution was proclaimed in 1821, and it was in it that the Chamber of Deputies or Lower House of the Italian Parliament held its sittings from 1860 until removing to Florence, 1865. This Palazzo has been much increased in size by the addition of a large court, and a new front towards the Piazza Carlo Alberto. This front, constructed by Bollati and Ferri, 1864, principally of granite, and adorned with columns and statues, is very handsome. The roof of the fine hall in the new portion is decorated with paintings by Gouin, and that of the antechamber by Sereno, 1870. Part of the collections of the Academy are being placed here.

Valentino Palace, near the Po, at the S.E. extremity of Turin, built 1633 by Christine of France, the wife of Vittorio Amedeo I., and daughter of Henri IV. and Marie de Medicis. As far as the design of the original building has been executed, it is a regular French château; the decorations of the apartments are heavy, and in the bad taste of the 17th cent. This palace is, since 1863, used as a government engineering school, and contains a collection of mechanical models, as well as lecture-rooms and a library.

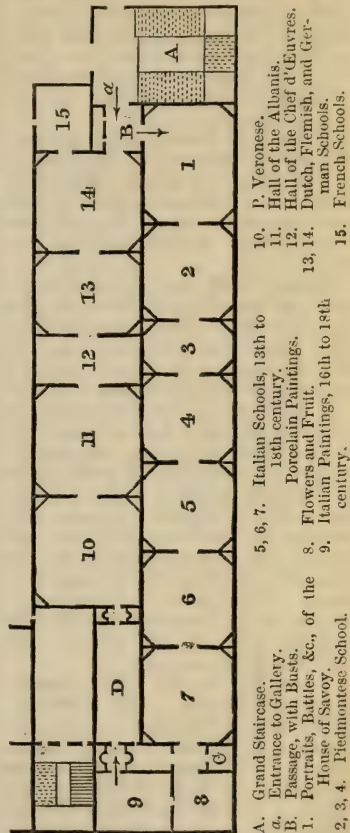
There is also here a good collection of the rocks and minerals of Piedmont, which can be seen on application. The palace stands near the Public Garden and the Botanical Garden.

MUSEUMS AND PICTURE GALLERIES.

Palazzo della Reale Accademia delle Scienze, a large building, formerly the Jesuit College, designed by Guarini, 1678, and intended to have been coated with stucco. It stands in the street of the same name at the corner of the Piazza Carignano. Besides a good library (40,000 vols.) belonging to this academy, it contains the *Pinacoteca*, or Royal Gallery of Paintings; the Museum of Antiquities; and the Museum of Natural History. The entrance is in the Via dell' Accademia. All the collections are open on Sundays from 9 to 1, on other days from 9 to 4, except on certain festivals and holidays. Admission 1 fr.

cept on certain festivals and holidays. Admission 1 fr.

The *PINACOTECA, or *Royal Gallery of Paintings* (catalogue 1½ fr.), was formed by King Carlo Alberto with pictures scattered over the different



- 10. P. Veronese.
- 11. Hall of the Albanis.
- 12. Hall of the Chef d'Œuvres.
- 13. 14. Dutch, Flemish, and German Schools.
- 15. French Schools.

- 5, 6, 7. Italian Schools, 13th to 18th century.
- 8. Porcelain Paintings.
- 9. Flowers and Fruit.
- 10. Italian Paintings, 16th to 18th century.

- A. Grand Staircase.
- B. Entrance to Gallery.
- C. Passage, with Busts.
- D. Portraits, Battles, &c., of the House of Savoy.
- 2, 3, 4. Piedmontese School.

royal residences, and by some important purchases from Genoa. Originally placed in the state apartments of the Palazzo Madama, it was removed in 1867 into a suite of 15 rooms, fitted up for the purpose, on the second floor, but about 100 pictures have been put aside for want of room. On each picture is

an inscription with the artist's name, and the name of the school.

The Royal Gallery has been illustrated in Marquis Roberto Azeglio's work, 'La Real Galleria di Torino.' He was succeeded in the post of director by his brother, Massimo Azeglio (d. 1866); as an artist, writer, and statesman, one of the most brilliant ornaments of regenerated Italy.

On the great stairs hang two large examples of Jacopo Bassano and one of Sebastian Ricci.

Room I. of Plan, contains portraits and busts of members of the House of Savoy, and some pieces representing battles in which the sovereigns of Piedmont sustained a part. *Obs.* 30, *Vandyke*, portrait; 28, *Horace Vernet*, portrait.

Rooms II. III. and IV. contain pictures of the school of Piedmont, the most worthy of notice being 43, *Girolano Giovenone*, the Madonna enthroned between S. Abondio and St. Anthony of Padua, tempera, 1514; 49 and 54, *Gaudenzio Ferrari*, St. Peter with the Donator, and a Deposition; 50 bis, *Macrino d'Alba*, the glorified Virgin with Worshippers, a remarkable altar-piece; 54 bis, *G. Ferrari*, Virgin and Child enthroned between two Saints; 55, *Sodoma*, Madonna and Saints; 60, *Giuseppe Giovenone*, the son, a Resurrection; 61, *Giuseppe Giovenone*, the brother, a Resurrection. 90, a pretty landscape by *Massimo d'Azeglio*; 81, 83, 85, several small views by *Migliara*.

Room V.—94, 96, *Fra Angelico*, Angels, faded, but "very graceful;" 97, *Antonio Pollajuolo*, the Archangel Raphael and Tobit, "an interesting example" (C. and C.); 98, *Sandro Botticelli*, the three Archangels and Tobit, "perhaps by Raffaellino del Garbo" (C. and C.); 101, *F. Francia*, Entombment; 111, *Lombard School*, the Virgin with the two Children; 118, *Savoldo*, Holy Family (St. Francis is a portrait); 122, *Penni*, copy of Raphael's Entombment at the Borghese Palace, Rome; 125, *Cesare da Sesto*, Virgin and Child, "by Sogliani, or one of his followers" (C. and C.); 127, 128, *Angelo Bronzino*, Portraits of

Cosmo I. and his Wife; 129, *Jacopo Bassano*, Copy of Titian's Portrait of Paul III.; 130, *Paris Bordone*, a beautiful woman, with cherries in her lap, "grossly misused," Cic.

Room VI.—133, 152, *Rinaldo Mantovano*, pupil of Giulio Romano, Assumption, and God the Father, "both with single angels, quite noble and Raffaellesque in conception," Cic.; 140, *Badile*, Presentation of the Virgin, "excellent," Cic.; 148, *Jacopo Bassano*, Man's portrait; 157, *Paolo Veronese*, the Queen of Sheba, dark—wants cleaning; 158, *Annibale Caracci*, St. Peter; 161, *Caravaggio*, Lute-player.

Room VII.—163, *Guido Reni*, St. John B.; 185, *Guercino*, St. Elizabeth of Hungary.

Room VIII., chiefly occupied by *paintings on porcelain*, mostly from the old masters of the Italian schools, executed by the Swiss artist *Constantin*, and purchased by King Carlo Alberto for 125,000 frs.; 196, *Luca della Robbia*, the Madonna, a bas-relief in coloured earthenware.

Room IX.—A collection of paintings chiefly of flowers and fruit: the best are 225, *Jan Fyt*; 227, *Mignon*; and 228, *De Heem*. From here, a passage containing busts of members of the Royal House of Savoy, leads into

Room X., containing some fine works—234, **Paolo Veronese*, the Magdalen washing the Saviour's feet in the house of the Pharisee, a chef-d'œuvre from the Durazzo Palace at Genoa; 236, *Guido Reni*, Children at Play; 244, *Gentileschi*, Annunciation; 251, *B. Strozzi*, Homer as a blind fiddler, "quite original, painted with feeling," Cic.; 239, 240, 242, *Guercino*, Sta. Francesca Romana, the Almighty, and an Ecce Homo; 244, *Orazio Lomi* (*Gentileschi*), Annunciation; 254, *Domenichino*, Group of Children, symbolizing Architecture, Astronomy, and Agriculture.

Room XI.—260, 264, 271, 274, *Albani*, four celebrated paintings symbolical of Fire, Air, the Earth, and Water, executed for Cardinal Maurice of Savoy, "one of the best productions of modern mythological painting," Cic. The Cardinal had directed the painter

to give him "*una copiosa quantità di amorette*"; and Albani served him to his heart's content. The amorette in this and the other companion pictures are exquisitely playful. *Juno* is the representative of Air; and her nymphs are, with much odd ingenuity, converted into the atmospheric changes. *Æolus* lets the winds out of a cave. Dew, rain, lightning, and thunder form one group. *Water* is figured by the triumph of *Galatea*; at the bottom of the picture are nymphs and Cupids with pearls and coral. *Earth* is personified by *Cybele*, whose car is surrounded by three seasons, Winter being excluded. Here the Cardinal's Cupids are occupied in various agricultural labours. *Fire* is represented by Cupids forging darts, by one of which Jupiter himself, with his thunderbolt, is transfixed. *Vulcan* looks on. 283, 288, *B. Bellotto* (Canaletto's nephew), Views of Turin; 287, *Giuseppe Crespi* (lo Spagnuolo), St. John Nepomuceno, "an excellent genre picture of the Bolognese school," Cic.; 289, 294, *Pannini*, Views of St. Peter's and St. Paul's at Rome; 295, *Carlo Maratta*, Madonna.

ROOM XII.—*Dutch, Flemish, and German Schools*.—306, *Cornelius of Leyden* (the master of *Lucas Cranach*), the Crucifixion; 332, *Paul Vos*, Lawyer's Study; 338*, *Vandyke*, the Children of Chas. I. of England, one of the painter's finest works; 340, *Rubens*, sketch of the Apotheosis of Henry IV. in the Uffizi; 351, *Vandyke*, the Princess Isabelle of Spain.

ROOM XIII. contains the chef-d'œuvres of the collection.—355, *Mantegna*, Virgin with the Child and five Saints; 356, *Lorenzo di Credi*, Madonna; 357, *Guercino*, Virgin and Child; 366, *Wouvermans*, a Battle; 358*, *Memling*, the History of our Lord's Passion, a view of Jerusalem in the background, "a masterpiece of the greatest value, surpassing all pictures of a similar kind in Italy," Cic.; 363*, *Vandyke*, Equestrian Portrait of Prince Tomasso of Savoy, "one of the grandest portraits ever painted," Cic.; 364, 365, *G. D. de Heem*, Still Life; 366, *Wouvermans*, Cavalry; 367,

Ilarenstein, Portrait of a Princess; 368 *Teniers the yr.*, Interiors; 369, *Sandro Botticelli*, the Triumph of Chastity, a man bound to a Car drawn by Lions, minutely finished; 373, *Raphael*, La Madonna della Tenda, on panel, an old copy, not by Raphael, of the picture at Munich. It derives its name from the curtain (*tenda*), and was purchased by Carlo Alberto for 3000*l*. Passavant thinks it is by *Pierino del Vaga*. 374, *Sandro Botticelli*, Virgin and Child, "in the manner of Lor. di Credi, not by Bottecelli" (C. and C.); 375, *Donatello*, marble bas-relief of the Madonna and Child; 376, *Sodoma*, Lucretia; 377, *Paul Potter*, Landscape with Cattle, "perhaps the most valuable Dutch picture which Italy possesses," Cic.; 378, *Jan Breughel*, Landscape full of animals, good specimen; 378 bis, *Honthorst*, Violin-player; 379, *Fr. Mieris*, His own portrait; *384, *Vandyke*, Holy Family, "suggested by Titian, of glowing colour," Cic.; 386, *Holbein*, Portrait of Erasmus, "genuine, soft as velvet, and firm," Cic.; 391, *Gerard Dow*, Dutch Girl, dated 1662; 392*, *Velasquez*, Head of Philip IV. of Spain; 394, *Gaspar Netscher*, the Knife-grinder; 397, *Spagnoletto*, Paul the Hermit; 398, *Ant. Salvert*, curious picture of a Procession.

ROOM XIV.—409, *Vandyke*, the Magdalen at the feet of Christ; 415, *Daniel Mytens*, Charles I.; 417, *Cornelius Vos*, Portraits of *Snyders* and his Wife; 421, *Susterman*, Portraits of *Vittoria delle Rovere* and her Son; 423, 428, *David Teniers*, Peasants; 427, *Sir P. Lely*, Three heads; 430, *Rembrandt*, Portrait; 435, *Gerard Dow*, Old man's portrait.

ROOM XV.—*French School*.—481, *Borgognone*, Battle; 482, *Nicolo Poussin*, St. Margaret and the Dragon; 478, 483, *Claude Lorraine*, Landscapes, Morning and Evening.

The *MUSEUM OF ANTIQUITIES—*Museo Egizio e d'Antichità greco-romane* (open daily, 9 to 4; Sundays, 9 to 1, 1 fr.)—upon the ground-floor has acquired much importance by the addition of the collections formed by

Cavaliere Drovetti, a Piedmontese by birth, whilst he was Consul General of France in Egypt, and which were purchased by King Carlo Felice in 1820. They form one of the most valuable collections of Egyptian remains in Europe. The antiquities are arranged in two suites of apartments: one on the ground-floor, where the more massive objects, statues, sphinxes, sarcophagi, and inscriptions are placed; the other, on the second floor, containing the smaller Egyptian objects, Roman bronzes, &c.

The division on the ground-floor consists of 3 large halls, 2 of which are exclusively occupied by the Egyptian monuments. Catalogue by Signor Orcuti, the late director.

The greater part of these consist of the Drovetti collection, and having been collected about Thebes, Luxor, &c., belong, like the more massive objects in our British Museum, to the period of the 18th and 19th dynasties, or from the 17th to the 13th centuries B.C. The following are the objects best worthy of the attention of the visitor:—

Four lion-headed female statues of Pasht, or Bubastes; group in white marble of Ammon Rha and Horus. 2nd Hall: sitting statue of Pthah, the Vulcan of the Greeks, of the time of the 18th dynasty (1500 years B.C.); granite statue of Pasht; sitting statue of Thothmes III., in black granite (16th cent. B.C.); crouching colossal statue in granite of Amenophis II., the contemporary of Moses (16th cent. B.C.); statue in basalt of Amenophis III., or Memnon (1430 years B.C.); the most powerful of Egypt's kings; a group of two statues of the period of Amenophis I.; a very beautiful sarcophagus with its cover in green basalt; pedestal of an altar in black granite (this is perhaps the most interesting relic in the whole collection, for its remote date; it bears the name of Meri of the 12th dynasty, who lived 2654 years B.C.); a hollow marble plinth, with a Greek inscription in honour of Ptolemy Epiphanes (230 years B.C.). On the floor of this hall have been let into the pavement

several *mosaics of the Roman period, discovered at Stampacci, in Sardinia, with representations of lions, bears, and antelopes, and a male figure playing on a lyre, who formed the centre of the group, supposed to be Orpheus. Statue of Phtha with a Nilometer; group of three sitting statues in black granite of *Rhamses II. (Sesostris), between Ammon Rha and Mut (14th cent. B.C.): Rhamses is of life-size, the other figures are in miniature; colossal head of a ram in sandstone; group of Horus and his daughter Muthmet (15th cent. B.C.); statues in granite of Rhamses II., Meiamoun, or Rhamses the Great, or Sesostris, who reigned in the 14th cent. B.C.; foot of a colossal statue of Menepthah, or Amenophis, son of Rhamses the Great; colossal statue, in red sandstone, of Seti or Se Pthah, son of Menepthah (it was in his reign that the exodus of the Jews took place); two colossal sphinxes, in sandstone, from before the palace at Karnac, erected in the 17th cent. B.C.; *a bilingual inscription on a slab of granite, in *demotic* and Greek characters, containing a decree of the priests in honour of Callimachus during the reign of Cleopatra and of Ptolemy Cæsarion, her son by Julius Cæsar (B.C. 44); a circular altar, dedicated to several divinities—probably of the 28th dynasty, in the 5th cent. B.C.; figures of Osiris, Isis, and Horus, the Egyptian trinity, in a single piece of red granite. Several models of Egyptian ruins and temples are to be seen here.

In the 3rd Hall on the ground-floor, are some *Greek and Roman statues and busts*, a poor collection compared to those of most other Italian capitals. A Sleeping Cupid or Genius is perhaps the finest object; it is supposed to be Greek, although some consider it a copy made in the 16th cent. of an ancient work; a colossal Oracle Head of Juno, found at Alba, in Piedmont, hollowed out behind, and intended to be fixed to a wall, so that the priest could deliver answers to devotees without being seen; a black marble statue of Diana; black marble bust of Circe or Medea, with illegible letters on it;

a head of Antinous; busts of Vespasian and Julian; statue of Augustus, found at Susa. At the extremity of this Hall is the collection of

Ancient Roman Bronzes, with a collection of silver vessels discovered in Savoy, some with reliefs in the handles. *Obs.* a Roman inscription on bronze, found at *Industria* (see Rte. 11); an elegant tripod, with brazier, and the much-injured *statuette of a kneeling Faun, found at the same place; bronze *statuette of Minerva, found, in excellent condition, in 1829, in the bed of the river *Versa*, near Stradella; a few engraved Greek pateræ; and several small Roman bronzes and utensils from *Industria*. There are here a good bust of Agrippina, Nero's mother, and a bust of young Caligula. In this hall are some large specimens of ivory carvings by a German artist of the 18th cent.; they represent the Judgment of Solomon and the Sacrifice of Abraham, and are more remarkable for their size than for their artistic sculpture. Finally, an indifferent collection of *Etruscan vases* from the S. of Italy, and a *series of earthenware vessels of the Roman period from the ruins near *Pollenzo* (the ancient *Pollentia*: see Rte. 3); a long series of Phœnician Divinities, and figures in bronze from the Island of Sardinia, &c.

On the second floor are smaller objects of the Egyptian collection. In the first, or *long saloon*, is a very interesting series of human mummies (the hair perfectly preserved in many instances), with their cases, some highly decorated, whilst on the walls are placed, in frames, numerous papyri, and below several smaller Egyptian statues, votive tablets, &c.

At the middle of the second hall is the *Isiac Table*, a tablet in bronze, measuring 4 ft. 2 in. by 2 ft. 5½ in., covered with sunken Egyptian figures and hieroglyphics, part of the outlines being filled with silver—forming a kind of *Niello*. It seems to have been first discovered on the Aventine at Rome, near where a Temple of Isis once stood, and it was given by Pius III. to a son of Cardinal Bembo.

Having disappeared during the pillage of Rome by the Connétable de Bourbon, it was re-discovered in 1709, at Turin, amongst some lumber; it was carried off to Paris in 1797, and restored to Italy at the peace. The *Isiac Table* is interesting, as being one of the first objects of Egyptian antiquity in recent times that led to serious investigations as to the meaning of hieroglyphics; but it is now clearly ascertained that these have no meaning at all, being one of those pseudo-Egyptian productions so extensively fabricated during the reign of Hadrian. In this room are several glass cases containing Egyptian ornaments of every kind; a complete collection of the smaller divinities in terra-cotta, enamel, and glass; a series of nearly 2000 scarabæi with inscriptions; amulets, and some beautiful specimens of jewellery, mounted with precious stones; whilst in presses around are several mummies of monkeys, cats, heads of calves and bulls, of the ibis, falcons, crocodiles, and of several species of fishes from the Nile. *Articles of food*: bread, corn, eggs, onions, dates, &c.—even to ducks ready for the spit of some Egyptian chef 3000 years ago. *Clothing for the dead*: masks to cover the faces of mummies; sandals, upon the soles of which are painted captives—some negroes, others Jews—with their hands bound; a singular mode of expressing a posthumous triumph.

Amongst the numerous illustrated Papyri hung on the walls, two are remarkable: the celebrated Book of the Kings, first published and ably illustrated by our countryman, Sir Gardner Wilkinson, and a funerary roll, 40 ft. in length (illustrated by Dr. Lepsius, of Berlin), on which is represented the trial of a Soul before the tribunal of Amentis, where Osiris is seen acting as President, and the divinity Tot as Secretary, with a court of 42 judges, before whom the goddess of Justice leads the accused Soul.

In the smaller room leading from the second Egyptian Saloon is an extensive series of *steles*, or votive tablets, some of which are said to belong to as

remote a period as the 8th dynasty, at least 30 centuries B.C.

Numismatic collection.—Attached to the Section of Antiquities is the Cabinet of Medals, consisting of a collection bequeathed by Cavaliere Lavy to the Academy of Sciences, of others added by the King, and modern acquisitions. It is said to contain 18,000 specimens, of which 5000 are Greek, 6000 Roman, and 7000 modern and of the middle ages. It is not shown to the public except by special permission.

The MUSEUM OF NATURAL HISTORY (*open* daily, 10 to 4; entrance from the first floor) contains a good collection of minerals, including specimens from Savoy and the valleys descending from Mont Blanc. The geological and palæontological collections are very extensive as regards the Piedmontese territory, having been formed by Professor Sismonda during his labours for the geological map of the continental portion of the kingdom, and by General Alberto de la Marmora for that of the island of Sardinia. A series of the rocks traversed by the great Alpine tunnel between Modane and Bardonecchia has been placed here. There are also some large meteorolites, and the specimens of diamonds, the gift of Signor Falco, 1872, are interesting. Amongst the fossil organic remains of the tertiary formations of the Montferrat, *obs.* the skeleton of a Mastodon, found in a fresh-water deposit near Baldichieri. The almost entire skeleton of the *Megatherium*, from Buenos Ayres, is the most perfect hitherto discovered. Another is of the Glyptodon, from the same country. The zoological department has been greatly increased of late years; the series of birds of Piedmont is particularly good.

MUSEUM OF ARTILLERY (Museo Nazionale d'Artigleria). This is in the Palazzo dell' Arsenale, and to visit it permission must be obtained at the office of the Comitato d'Artigleria.

UNIVERSITÀ REALE, an extensive

building in the Via di Po, erected, 1713, by Ricca. The University of Turin is now very flourishing. With that of Genoa it formed the 2 great educational establishments of the Sardinian monarchy. There are upwards of 80 professorships, and about 2000 students. The square court shows the effect produced by columns encircled by bands, storey above storey. Under the portico are placed a number of Roman inscribed stones, bas-reliefs, and statues discovered in Piedmont, amongst which are the two mended torsos of men in armour found at Susa. Many of the inscriptions and monuments are sepulchral. Upon the cippus of Quintus Minutius Faber, a wheelwright, he is represented, at bottom, working upon a wheel; and at the top, lying in bed. The inscription on an altar raised to an almost unknown divinity by a certain Sempronia Eutychia, does not speak well for the modesty of the devotee. There are also several mediæval inscriptions: some of the times of the Lombard kings, Grimoald, Aripert, and Lothair.

The *Library* (*open* from 8 a.m. to 6 p.m. during summer) contains about 200,000 volumes of printed books, and a valuable collection of 4000 MSS., many of which belonged to the Dukes of Savoy. It was placed here by Carlo Emanuele I.; and many collections have been successively added. Calusio, the author of the Hebrew Concordance, bequeathed his Oriental manuscripts to it; and it contains a part of those from the Benedictine monastery of Bobbio. These latter are very ancient and authentic. A large collection of the Greek writers on alchemy, mostly inedited. A manuscript of the 'De Imitatione Christi,' the celebrated work commonly attributed to Thomas à Kempis, but written more probably by Gersen, abbot of the Benedictines of Vercelli, who lived a century before. This codex was found in a Benedictine convent at Arona in 1604. Several Bibles, from the 10th to the 16th cent., some curiously and richly illuminated; a *Catena Patrum*, probably of the 9th cent., with portraits of the 12 minor

prophets, interesting for the time when they were executed, showing the long prevalence of Roman art. A Book of Offices, with miniatures of the Flemish school, of great beauty; four or five seem to be by Hemling. ("I know of nothing so fine in this class of art—the Kiss of Judas is a marvel of its kind."—*H. A. L.*) Seyssell's translation of Appian, illuminated, and in which is his portrait presenting the work to Louis XII. Hebrew MSS., several inedited.

GALLERY OF THE ACCADEMIA ALBERTINA DELLE BELLE ARTI—No. 6, in the street of the same name. This academy derives its name from King Carlo Alberto, a liberal benefactor. Here are schools for teaching drawing, painting, &c. It possesses a collection of 256 pictures, of which very few are of much value. (*Open*, between 10 and 4, on application to the custode; fee, $\frac{1}{2}$ fr.). The following may be selected for examination. There is a hand-list in each of the six rooms.

20, *Caravaggio*, Calling of Matthias (?); 12 views of Venice, by *Canaletto* (?); 104, *Jordaens*, Dying Martyr; 107, *Schidone*, Holy Family; 108, *Rubens*, The Youth of Bacchus; 127, *Macrino d'Alba*, Two Saints and the Donator; 132, *Francia*, St. John the Baptist; 136, *Venetian School*. St. Alessio receiving Extreme Unction from the Pope, 6 figures; 140, 141, *Filippo Lippi*, Four Saints; 153, *Raphael*, Madonna del Velo or di Loreto—an old copy; 160, *Jan Mabuse*, Lady Writing; 174, *Romanelli*, St. Cecilia; 201, *Sassoferrato*, Madonna; 220, *Giovenone*, Nativity; 233, *Strozzi*, a Riposo; 244, *Vandyke*, Woman's Head.

In another part of the building is a series of rooms containing a number of valuable cartoons, principally by *Gaudenzio Ferrari* and *Lanino*. Amongst them is one, claimed to be by *Leonardo da Vinci*, of the well-known picture of the Virgin, St. Ann, and the Infant; also two heads, said to be by *Vandyke*.

INDUSTRIAL MUSEUM (Reale Musco

Industriale Italiano), 32, Via del Ospedale. An extensive collection, in rooms formerly occupied by the Ministry of War. It has been formed at great expense by the present Government; and consists not only of machines and models, but of manufactured articles, mineral productions, plans, &c. It is a real *Conservatoire des Arts et Métiers*, and can be seen at any time on application.

MUSEO CIVICO, in the Via di Gaudenzio Ferrari, founded by the municipality, 1863, chiefly for objects of local interest. (*Open*, Sunday and Thursday, 11 to 3, free; on other days 9 to 5, small fee.) On the upper floor is a suite of 12 rooms, the first 3 of which are occupied by a miscellaneous collection comprising busts, majolica, glass medals, nielli, illuminated books, ivories, wood carvings, and autographs. Here may be seen in wall cases 6 fragments of the alti-relievi from the tomb of *Gaston de Foix* (see Rte. 20, Milan, Brera); also a collection of medals of the sovereigns of Savoy and Piedmont—of coins struck at the different mints of Italy—a collection of autographs of the sovereigns of the house of Savoy down to Charles Albert in 1849; of the great men of the country, including Lagrange, Plana, M. Azeglio, Cavour, Botta the historian, Pellico the poet, a part of Ariosto's comedy of 'Caprana,' some illuminated MSS., amongst others a good copy of the Grimani Breviary, in the library of St. Mark at Venice, and the statutes of Turin in the 13th cent., old books, &c. In one room is a head of Sappho by Canova, with his receipt for it to the purchaser in 1820, of 440 Roman scudi. Here also is a collection of all Bodoni's type printings, with his likeness. Then follow 7 rooms with oil-paintings by modern Italian artists. In the 11th are water-colour drawings, and in the 12th a display of Italian pottery, and a few old pictures, including a Coronation of the Virgin by Bart. Vivarini (1473) of Murano, Madonnas by Bugiardini and Sassoferrato, and a large picture of Rebecca receiving the gifts of Isaac, by Jan Victoors. On the ground-floor

are placed the prehistorical and ethnological collections—namely, a collection of worked flints, bronze implements, and pottery. Two ancient boats taken out of a peat moss are here. In this part of the building are deposited some wood-carvings removed from churches, models of buildings, a specimen of the apparatus employed in boring the great Alpine tunnel, &c., &c.

THEATRES.

The *Teatro Regio* adjoins the Royal Palace, Piazza Castello. It will hold 2500 persons (entrance 3 fr.), and is open annually during the Carnival. It was built from the designs of Count Alfieri, uncle to the poet, and was the building which made his reputation as an architect. Born at Rome, he was educated as an advocate; but his love for architecture soon induced him to abandon the bar. He never mentioned the name of Michael Angelo without taking off his hat or beretta. Having been employed at Tortona, when Carlo Emanuele II. passed through that town, the monarch was so pleased with his work, that he took him into his service, entrusted the building of his theatre to him, and afterwards appointed him court architect.

Teatro Carignano, open for operas and ballets during the autumn, and for the regular drama in the spring and summer, was also designed by the Count Alfieri; and here the earliest tragedy of Vittorio Alfieri was first represented. The *Teatro d'Angennes*, near the Post Office, remarkable for the good arrangement of the scenes and stage, is elegant, but not large. French plays are frequently represented here. There are also two theatres of *fantoccini*. The Piedmontese claim the honour of being the inventors of puppet-shows, which are carried to high perfection in the performances of these wooden companies. The buffoon character *Gian-duja* is of Piedmontese origin, as *Arlequino* is Bergamasque. There are several other theatres, and a Hippodrome.

CHARITABLE INSTITUTIONS.

The charitable institutions of Turin are numerous and opulent. The most remarkable are

The *Ritiro delle Rosine*, near the Post Office, founded by Rosa Govona, a poor girl of Mondovì, who, in 1740, collected a number of other girls of her own class for the purpose of living as a semi-religious community, maintaining themselves by their own labour. She settled in Turin, under the patronage of Carlo Emanuele III., and dying in 1776, she was buried in the simple chapel of the Ritiro. The inmates of the Ritiro may quit if they think fit, but few avail themselves of this privilege. This establishment contains about 350 inmates; the income, which arises entirely from the work of the inmates, amounts to 80,000 francs, with which they are comfortably maintained. Over the principal entrance is engraved the appropriate inscription—"Tu vivrai del lavoro delle tue mani." There are several houses of the *Rosine* in other parts of North Italy.

The *Reale Albergo di Vertù*, an industrial school, was founded, in 1580, by Carlo Emanuele I.

The *Regio Manicomio*, a lunatic asylum, has about 500 inmates. The patients are judiciously managed, and many of the improvements in the treatment of these unfortunate persons recently adopted in England and France have been long practised here.

The *Casa della Divina Provvidencia*, founded in 1828.

The *Grande Ospedale di S. Giovanni*, founded in the 14th cent., is the Great Hospital of Turin. About 6000 patients are annually received in it. The revenues before the French invasion were very large; and now, partly from estates, and partly from voluntary contributions, they amount to about 300,000 francs per annum. The clinical school and the anatomical theatre attached to the university are in this hospital.

ENVIRONS OF TURIN.

CEMETERY (open in summer 3 to 8, cab, there and back, $1\frac{1}{2}$ fr.).—The **Campo Santo* is about a quarter of a mile beyond the Dora, on the road to the Parco Regio. This general burying-place of the city consists of a large octagonal space, surrounded by a high wall, and an inner portion by elegant arcades, containing numerous sepulchral monuments, with a row of vaults beneath. The inner burying-ground is the most aristocratic, judging from the elegance of the tombs and the good taste of their sculpture. Among the monuments which have an historical and artistic interest are those of Vincenzo Gioberti, General Bava, the hero of Goito ; General Provana di Collegno, the geologist, with a touching inscription by his widow, and a good figure of the lady weeping over his sword ; Drovetti, to whom Turin owes its Egyptian Museum. The monument of the Marchesa di Monforte by Bruneri, and that of Elizabetta Marchionni, deserve notice, as well as Vela's statues of Hope and an Angel carrying an infant to heaven. In the outer ground is interred Silvio Pellico (d. 1854), with a tasteless pyramid of white marble over his grave. The Protestant cemetery is at the extremity of the general burying-ground, but separated from it by a wall.

The *Capuchin Monastery* stands on a hill known as Il Monte dei Capucini, overhanging the right bank of the Po, not far from *La Gran Madre di Dio*, and $\frac{1}{2}$ hr.'s walk from the bridge to the top. The view hence across the river and city to the Alps, including the spire of Monte Viso, is very fine, and best seen by morning light.

La Vigna della Regina (the Queen's Vineyard), once a royal residence, but now used as a school for the daughters of military officers. It is within a few minutes' walk of the *Gran Madre di Dio*, standing a little above and behind that ch. It was built 1650, by Viettoli for Cardinal Maurice of Savoy, when he had ceased to be a cardinal, in

order to marry his niece Ludovica, the daughter of Vittorio Amedeo I.

EXCURSIONS FROM TURIN.

THE **SUPERGA*.—(*Carriage* and pair for 3 persons, 25 frs. ; 4 horses, 36 fr. *Omnibus* (20 c.) from Piazza Castello to the ($1\frac{1}{2}$ m.) village of *Madonna del Pilone* every hour, thence on foot (or on *donkey* 2 frs.) in $1\frac{1}{2}$ hr. to the ch. *Boat* from the Ponte di Po down the river to the foot of the hill.)

The *BASILICA* stands on a hill to the N.E. of the city. It was begun by Juvara in 1717, and completed in 1731, for Vittorio Amedeo, in the accomplishment of a vow made previously to the great battle of Turin, gained by the German allies under Prince Eugene over the French. On the 2nd Sept., 1706, Amedeo advanced with Prince Eugene from Chieri ; and taking their station upon the summit of the Collina, they looked down upon his capital blockaded by the army of Louis XIV. Vittorio vowed to erect a church here in honour of the Virgin, "if it should please the Lord of Hosts to grant him and his people deliverance from the hands of the enemy," and the victory gained over the French was the salvation of the house of Savoy. The name of *Superga* is said to be derived from its situation, *super terga montium*.

The interior is circular, with 6 elliptical chapels : 8 pilasters, and an equal number of columns, support the cupola, of good proportions, flanked by 2 elegant quadrangular bell-towers. Through the interpilaster, opposite the principal entrance, is the access to a large octangular chapel, at the extremity of which is the high altar. The exterior flight of steps is continued all round the building. The portico of 8 Corinthian columns is fine. The high altar is decorated with a profusion of statues and bas-reliefs, one representing the siege of Turin—Vittorio Amedeo, Prince Eugene, and the Duke of Anhalt pursuing the enemy. The subterranean ch. is in the form of a Latin cross, and contains the remains of most of the members of

the royal house, King Carlo Felice alone having been interred at Haute Combe in Savoy. The monuments most worthy of being noticed are those of Vittoria Amedeo II., decorated with allegorical figures in the taste of the last cent., and of Carlo Emanuele III., having on it a bas-relief of the battle of Guastalla by Collini. In the centre of the cross, the place always occupied by the last-deceased sovereign, stands the temporary monument of Carlo Alberto, whose body was deposited here in 1850, when brought from Oporto. The halls and staircases are grand from their proportions and rich marbles, and the solid decorations of the architect. Portraits of the popes, the majority of course imaginary, are placed in the apartments appropriated to the sovereign, who visited the Superga annually, upon the 8th September, the feast of the Nativity of the Virgin. A congregation of secular priests, endowed by the state, has been established at the Superga, its members being chosen among the most meritorious of the parochial clergy, and those who have rendered the greatest services to the church and state.

From the top of the building there is a fine **view* of the Alps, extending from Mont Viso at the extremity of the Cottian portion of the chain to the Simplon, including the whole of the Graian and Pennine Alps, with the beautiful hills of Montferrat below, the plains of Lombardy, of the Po, and the first portion of the Apennines beyond. The top of the cupola is 2405 feet above the level of the sea.

The hill of the Superga consists of miocene strata of green sand and marl, with a conglomerate of pebbles, mostly of serpentine. They are inclined at an angle of more than 70°.

STUPINIGI, about 4 m. S.S.W. from Turin. A fine avenue leads from the city to this unfinished royal hunting-lodge, with a bronze stag crowning the roof. It was erected in 1776, by Carlo Emanuele III. from the designs of Juvara. The elevation is finely varied by the masses, semi-castellated in form, of which it is composed. Napoleon

lodged here in his way to Milan, when about to receive the iron crown, and again in 1811. It contains some tolerable paintings: a good one, representing Diana bathing, by *Vanloo*, who also painted the roof of the great hall. The views of Monte Viso, from the extensive and stiff gardens round the castle, are very fine.

La VENERIA REALE, a residence of the king, $4\frac{1}{2}$ m. by *rly.* from Turin, near the first stat. on the *Ciriè* and *Lanzo* line. The grounds are nearly 20 m. in circumference, and contain the royal stud of 200 horses, and training stables: it is not difficult to obtain admission.

The SAGRA DI SAN MICHELE, described above, and reached from Sant Ambrogio Stat. on the *rly.* to Susa, will well repay the fatigue and trouble of the ascent.

The palace at MONCALIERI (first Stat. on the *Alessandria Rly.*) makes a pleasant excursion. See Rte. 4.

CASTELLO D'AGLIE, reached by road from the *rly.* stat. at Caluso; the favourite country residence of King Carlo Felice, remarkable for the extreme purity of the air. It contains a small collection of Roman antiquities, chiefly from the excavations made at Veii and Tusculum by Maria Christina, the widow of Victor Emanuel I.

RIVOLI (not to be confounded with the town of the same name near Verona, celebrated for the battles of 1797), a town of about 5600 inhab., pleasantly situated. It is about 6 m. distant from Turin, and is reached by a short line of *rly.*, the stat. being beyond the Piazza dello Statuto. Above Rivoli towers the great unfinished palace begun by Juvara. This palace was one of the places in which Vittorio Amedeo II. was confined during the short interval which elapsed between his attempt to re-ascend the throne and his death. He had abdicated (1730) in favour of his son Carlo

Emanuele III., and had retired to Chambéry, but in a short time he grew weary of private life, and formed a scheme for repossessing himself of the royal authority. Some say that he was instigated by the Countess of Sommariva, for whom he had renounced the crown, and whom he married immediately after his abdication. The royal *revenant* was speedily laid. He was seized, brought to Rivoli, and kept in what was equivalent to solitary confinement. His attendants and guards were strictly prohibited from speaking to him; and, if he addressed them, they maintained complete silence, answering only by a very low bow. He was afterwards permitted to have the company of his wife, and remove to another prison; but on the 31st of Oct., 1732, he died. He was a wise and good monarch; and in his person the house of Savoy obtained the island of Sardinia and the regal title. There are many pictures in the palace—a collection of views in Piedmont by the brothers *Cignaroli*, landscapes by *Vanloo*, and a series of historical scenes from the lives of Amedeo VII. and VIII., Counts of Savoy.

The country around Rivoli is very healthy. Hence the town and its vicinity abound in villas.

An avenue of pollard elms, about six miles in length, connects Rivoli with Turin, the distant extremity of the *vista* being terminated by the hill and ch. of the Superga.

CHIERI is now reached by a branch line from *Trofarello* Junct. Stat., on the rly. between Turin and Alexandria (see Rte. 4). It is also connected with Turin by a good carriage-road, about 18 m. in length. It passes through *La Madonna del Pilone*, and then ascends the Collina south of the Superga to *Pino*, on the highest part of the range, from which there is a splendid view of the Alps. It then descends for 4 m. to *Chieri* (the ancient *Carrea Potentia*), one of the most ancient manufacturing towns in Europe, pop. 12,000. The fabrication of fustians and cotton stuffs dates from 1422, and upwards of 100,000 pieces were annu-

ally made towards the middle of the 15th cent. The manufactories still exist, and also some silk-works. The ch. of *Santa Maria della Scala*, erected in 1405, is one of the largest Gothic buildings in Piedmont. Annexed to it is an ancient baptistery, said to have been a pagan temple.

St. Domenico, built in 1260, has some good paintings by *Moncalvo*. The convent once contained a singular inmate. In October, 1664, the knights of Malta captured a Turkish galley, on board of which was one of the sultanas of Ibrahim, the then reigning Padishah, with her son, the young Osman. The boy was educated at Rome; but it was judged expedient to send him to France, when, chancing to stop at Turin, he determined to become a Dominican friar, and he entered this convent, where he professed under the name of Padre Domenico Ottoman di San Tomaso. Some members of the Broglia family, who belonged to the neighbourhood, and amongst them Francesco Broglio, who served under Louis XIV., ancestor of the family of de Broglie in France, are buried in this church. The cupola of the Cistercian monastery is considered one of the best works of Juvara.

PINEROLO, 23½ m. S.W. from Turin, is connected with it by a rly. (4 trains daily, in 1½ to 2 hrs.). It is of assistance in reaching the Valleys of Fénestrelles, which, with the rte. to Briançon in France, and of S. Martin, up the torrent of the Germanasca, and of the passes into the Valley of Clusone, the centre of the *Vaudois country*, are described in Rtes. 161, 162, of the *Handbook for Savoy*, being situated within the Cottian Alps.

The Valley of Aosta may be very conveniently visited from Turin, via *Ivrea*. See Rte. 1A.

ROUTE 1A.

TURIN TO AOSTA AND COURMAYEUR BY
IVREA.—THE VAL D'AOSTA.

| Turin. | | Kil. | Eng. m. |
|--------------------|---------|------|---------|
| Chivasso | } Rail. | { 22 | = 14 |
| Ivrea | | { 32 | = 20 |
| | — | | —34 |
| Donnas | | 20 | = 12 |
| Châtillon | | 24 | = 15 |
| Aosta | | 24 | = 15 |
| | | | —42 |
| Courmayeur | | 41 | = 25 |

The journey from Turin to Courmayeur may be made in $1\frac{1}{2}$ day, sleeping at Aosta, or in 1 very long day.

Turin is described in Rte. 1, and for the Rly. as far as

19 m. Chivasso Junct. Stat., see Rte. 11.

Here a branch line turns N., through the valley of the Dora Baltea, to

9 m. Caluso Stat. This town of 9000 Inhab. is at the mouth of the beautiful Val d'Aosta.

12 m. Ivrea, Terminus—(Inns: H. de l'Europe, good cuisine, moderate charges; Lion d'Or). This is a large walled town of 9600 Inhab. at the entrance of the Val d'Aosta. The approach to it is picturesque, across the deep bed of the Doire, which flows below the *Porte de Turin*. Here large markets are held, to which cheese and other pastoral produce of the Alps are brought. The town is also a depôt for the iron obtained near Cogne, and from other mines worked in the valley. It has some small cotton-works.

There is an interesting old Castle, degraded into a prison, and disfigured with modern windows, &c. The battlements and machicolations of 2 of its 3 brick towers remain. These, and the walls, from many points of view, furnish good materials for the sketch-book.

This town, or city, as it is called—as the seat of a bishop—is the southern

gate to the Val d'Aosta. It is of great antiquity, and mentioned by many ancient authors under the name of *Eporedia*. Strabo says that when the brave people of the Val d'Aosta were subdued, the unfortunate Salassi, made prisoners by Terentius Varro, were here sold as slaves by public auction to the number of 36,000. The Marquis of Ivrea was in the middle ages a powerful potentate.

The rly. ends at Ivrea, but there is a good carriage-road as far as Courmayeur.

Diligences, slow but cheap, in 9 hrs., to Aosta (8 frs.), Pré St. Didier, and Courmayeur. Carriage from Ivrea to Aosta with 2 horses, 40 to 50 frs.

The Val d'Aosta is one of the most beautiful in the Alps. Yet from Ivrea to Courmayeur it has but few tolerable Inns, excepting Tairraz's fair H. du Mont Blanc at Aosta. The next best are at Pont St. Martin and St. Vincent.

On leaving Ivrea, on the rt. is a vast ridge of alluvium, the Monte Bolegno, which stretches into the plains. The small isolated hills scattered along the sides of the Dora Baltea, and often crowned by picturesque towers and walls of feudal castles, are pretty features of a wooded landscape which has the Alps for background. The road ascends on the left bank of the Doire, passes below the old Castle of Montalto, well preserved and picturesque in form, and continues through the rich broad valley of the Doire—broad enough to constitute a part of the plain, for at *Settimo Vittone*, $3\frac{1}{2}$ leagues, the ascent has been so gradual as scarcely to have been perceived. Nor is it, in fact, until the traveller reaches

12 m. Pont St. Martin (Inn: Rosa Rossa, fair) that he may be said to have entered this valley of the Alps.

The situation of Pont St. Martin is strikingly fine at the entrance to the Val de Lys, which runs up to the glaciers of the Lyskamm and Monte Rosa (Rte. 124, *Handbook for Switzerland*, &c.).

The lofty arch spanning the Lys

(about 20 yards higher than the new bridge) is one of the finest Roman works of its class in the valley: it now serves as a passage to the Val de Lys, the road to Aosta being carried over a modern bridge. Above St. Martin are ruins of a large *Castle*.

After crossing the Lys, at a short distance from its confluence with the Doire, the road ascends to

Donnas, where a Roman work—a pierced rock—is passed through, and near it is a Roman milestone cut in the rock, noting XXXII. MP. A tolerable *wine* is grown here.

A path leads up the hill from the ch. to Dalbard, the village through which Napoleon passed part of his army to avoid Fort Bard.

From Donnas the road mounts high above the Doire, then through a defile to the poor and dirty village of Bard, surmounted by the batteries, tier over tier, of

Fort Bard, celebrated for the check of 8 days which it gave to the advance of the French army under Buonaparte, in 1800. At that time the road ran through the village under the fort. It was the key of the valley and garrisoned by only 400 Austrians, yet such was the strength of the position that Bonaparte almost despaired of carrying it, and a few days more must have starved his army into a retreat. But this was averted by placing a gun above the precipices of Dalbard. Thus the French checked the battery which covered the approach to the Fort, and the army passed by night, dragging their cannon through the street laid with straw, to prevent the noise alarming the garrison. Another gun was then raised to a belfry which commanded the gate of the fort; and the Austrians, fearing an assault, surrendered. Upon such slight occurrences the fate of Europe turned. As the French army would have devoured all the supply of the Val d'Aosta in a few days, it must have retreated; and the battle of Marengo, one of the most brilliant events of French history, would not have oc-

curred. The fort has been greatly strengthened.

The modern road, cut through the rock, avoids the steep and narrow street of Bard. [It opens out the valley of *Champorcher*, through which a path leads, by the village of *Pont Bosel*, to the *Col de Champorcher*, in 6 hrs., and by the Val Soana to Ponte in Val d'Orco (Rte 146, *Handbook for Switzerland, &c.*.)]

The view looking back upon this fortress is a perfect picture, not to be surpassed in its kind.

Above Bard the main valley is narrow, and offers little variety in ascending by the deep and rapid course of the Doire to

8 m. *Verrex* (*Inn*: Ecu de France—extortion; Couronne), situated at the entrance to the *Val Challant* (Route 125, *Handbook for Switzerland, &c.*).

The large square keep of the *old Castle* overhangs the Val Challant. It is a picturesque object from below, and the view from it is worth a scramble. There is a convent of Augustins (St. Gilles) here. 20 min. walk across the Dora, is the *Château of Issogne*, built by Prior Geor. de Challant, 1480; richly decorated within. It has been restored and is inhabited.

Above Verrex the valley widens, and the little plain of the Doire, covered with sand and stones, shows the occasional violence of the torrent.

About 1½ league beyond Verrex the road enters a remarkable scene—a deep ravine, through which the Doire has found its natural channel. The road ascends steeply left of the river, and is cut out of the rock, in some places overhanging the foaming torrent. Above it are the ruins of the *Castle of St. Germain*, placed so as to command the pass.

This road—called the pass of *Mont Jovet*—was probably a Roman work, though a modern inscribed tablet denies them the credit. It was repaired by the inhabitants of Aosta. The wine in its neighbourhood is celebrated. From the head of the pass the view down the valley is very striking. Towards the W. the finest

part of the Val d'Aosta extends to the *Cité*, as Aosta is called.

Before arriving at St. Vincent, a remarkable broken bridge over a ravine is seen on the rt. It is called the *Pont des Salassiens*, and by antiquaries is recognised as a Roman work. From its parapet one of the most beautiful scenes in the valley is presented on looking towards Châtillon, including among its objects the Château d'Ussel and other ruins. 10 min. walk from this bridge is the village of

St. Vincent (*Inns*: Ecu de France; Succursale of the Lion d'Or, with accommodation, far better than at Châtillon). Here is a *Bath-house*, supplied from a mineral spring in the chesnut-forest above, on the path to the *Col de Jon*, Brussone, and Gressoney.

$\frac{1}{2}$ an hour's walk further on is

Châtillon (*Inns*: H. de Londres; Lion d'Or). The bridges are the only curiosities. That over which the high road now passes is a fine single arch, thrown across a deep gulf. From it are seen, further down the torrent, the remains of a *Roman bridge*, also a single, and still an entire arch; and immediately over it another bridge, now superseded.

In the depth of the gulf, and a little up the stream, are forges, strangely placed there, for the sake of the water-power in working the tilts; a wild path leads down to them, and the view of the bridges from the bottom of the ravine forms a striking scene.

Here is the opening of the Val Tournanche and the path to the Col de St. Théodule (Rte. 128, *Handbook for Switzerland, &c.*). To Val Tournanche, $4\frac{1}{2}$ hrs., mule 10 fr.; to Breuil 7 hrs., mule 15 fr. Guide to Zermatt 20 fr.

To see Châtillon and the beauties of its vale to advantage, a stranger should ascend to the Church. Above is the fine Castle of Count Christin d'Entrèves. On the opposite side of the Doire, the ruin of *Château d'Ussel* (14th cent.) rises in the foreground.

1-horse or 2-horse carriage to Aosta, 15, 25 fr.; to Ivrea, 25, 40 fr.

Above Châtillon the same rich

scenery prevails, interrupted here and there by traces of destruction, caused by torrents at times.

About a league above Châtillon is *Chambave*, celebrated for its wine, one of the richest in Piedmont. The vineyards of the Val d'Aosta have a great reputation, and are cultivated on the mountains to an elevation of 3000 ft. above the sea. Hemp, Indian corn, and fruit-trees fill the valley like a garden.

Nus (Nona Lapis), a poor village, with the ruins of a château, is nearly half-way between Châtillon and Aosta. At the entrance of the Val S. Barthélemi is the picturesque castle of Fenis.

[Three passes lead from the *Val S. Barthélemi* to the Valpellina. The least difficult is the *Col de Vessoney* to Oyace (Rte. 131, *Handbook for Switzerland, &c.*). An easy pass, called the *Fenêtre de S. Barthélemi*, goes from the village of the same name to Antey in Val Tournanche. There is no *Inn* at S. Barthélemi, but the curé will receive strangers. The Piedmontese government-map is useless in this district.]

Near *St. Marcel* are copper-mines, and the remarkable *Fontaine Bleue*, impregnated with copper.

On the approach to Aosta the *Château Quart* is seen high on the mountain side; a path leads to it from near Villefranche, and down on the other side to Aosta, so that a visit requires no retracing of steps, and beautiful scenes are presented on the ascent and at the château, which is now a hospital. Little more than a league further up the valley is

Aosta (*Inns*: H. du Mont Blanc, kept by J. Tairraz, of Chamonix; the best in Val d'Aosta, but not first-rate; Couronne (Poste); Ecu du Valais, well spoken of), a city of 7700 Inhab.; of small importance in trade, wealth, or population, but attractive to a stranger, as a genuine Italian town, in a most striking situation,—a deep rich valley, surrounded by lofty and snow-capped mountains, which peer down into its squares and streets. It stands at the foot of the Great St. Bernard, on the junction of the Buttier

with the Doire. A beautiful feature in the view from it is the snowy Ruitor.

Aosta, the *Augusta Prætoria* of the Roman itineraries, claims a high antiquity. It was known under the name of Cordèle, as the chief city of the Salassi: but its history earlier than its conquest by Terentius Varro, a general of Augustus, is not to be relied on. The Romans captured it 28 years B.C., and reduced its inhabitants to captivity. Augustus rebuilt the city, gave it his own name, and a garrison of 3000 soldiers. The remains of large public buildings attest its importance at that time, and though much inferior in beauty and extent to those of the S. of France, they will be viewed with interest.

In the main street at the E. entrance of the town is a *Triumphal arch*, in tolerable preservation, decorated with 10 Corinthian pillars, covered with a modern roof. It was erected in honour of Augustus, and is one of the finest of the remains.

About 200 yards to the E. of the arch, in a narrow street, is a Roman *bridge*, which once spanned the Buttier, though now 100 yards E. of it. It is buried to a considerable depth by soil. A conduit of water runs under it, and by its side a path; so that you can walk under the arch, which is a fine piece of masonry.

The plan of Aosta, like that of other Roman cities, was a square, and the chief streets crossed in the centre. The triumphal arch stood outside the town, in front of the chief gateway. This, the ancient *Porta Prætoria*, now called *Porte de la Trinité*, is still in good preservation, though much of the casing of hewn stone has been removed. It has two façades, with a square space between, each façade composed of three arches—that in the centre being much the larger.

The *Roman walls*, flanked with towers, are most accessible and in best preservation on the S. side of the town.

There are 3 curious mediæval towers: *Tour de Bramafam*, planted on the S. wall, 11th cent.; *la Tour du Lépreux*, on the wall, the scene of Xavier de

Maistre's well-known tale, and *Tour des Prisons*.

In the N.E. angle of the walls, in the Garden of the Nuns of St. Joseph, are remains of an *Amphitheatre*, consisting of 8 arches of the outer arcade.

A street at the side of the H. de Ville leads to the *Cathedral*, modern, but of ancient foundations. In the choir are 2 mosaic pavements, 12th cent.; at the side of the altar the tomb, with mailed effigy, of Thomas II. of Savoy, Count of Flanders (d. 1259); also tombs of several bishops. The *Sacristy* or *Tresor* is a perfect museum of mediæval plate: see 2 silver shrines of St. Grat and St. Joconde, surrounded by statuettes, a brooch for a stole, set with an antique cameo, a silver bust enclosing a jaw of John Baptist, and an ivory diptych carved with a figure of the Emperor Honorius, date 408, and numerous missals. The *Gothic Ch. of St. Ours*, in the suburb E. of the town, has fine stalls of carved oak, and attached to it the *Priory*, a picturesque edifice, 15th cent., in Renaissance style, with an octagon tower, and a chamber painted in fresco, well preserved.

The *Hôtel de Ville* is the head-quarters of the Italian *Club Alpino*, to which members of foreign clubs are welcomed. Aosta is the seat of a bishop and the station of a military commandant.

Anselm, archbishop of Canterbury in the 11th century, was born at Aosta. An inscribed stone records the flight of *Calvin* from Aosta, 1541.

St. Bernard, whose name is immortally associated with the mountain pass between the valleys of the Rhone and Doire, was archdeacon of Aosta; and his personal knowledge of the exposure and suffering incidental to a passage of the Alps, led to his establishment of the celebrated hospice upon a permanent footing.

Excursions:

a. The *Becca di Nona*, 8415 ft. above Aosta, and nearly S. of it, commands a magnificent view of the Alps. The ascent can be made on mules the whole way in 6 hrs., the descent in 5 hrs. Some experienced mountaineers are

inclined to give the first place among the panoramic views to that from the Becca di Nona.

After crossing the Doire, the path mounts rapidly to *Charvensod*, whence Aosta is well seen, with Mont Vélan and the Combin as background; soon afterwards Monte Rosa, and still later the Matterhorn, come into sight. From Charvensod for $2\frac{1}{2}$ or 3 hrs. the path lies through beautiful woods and meadows, with clear streams and waterfalls, past the hermitage of St. Grat, the hamlet of Chamolé, and over a ridge to the alp of *Combœ*, where the late Chanoine Carrel fitted up a chalet as a small inn. Hence the path is good to the summit, 10,384 ft. From the top-most pastures the path may be easily lost, as it passes into the ravine between the Becca and Mont Emilius, as if the latter were the object of ascent; but it is well worth while to follow it, as the direct ascent, though shorter, is very hard work.

The view is glorious—the whole of the Mont Blanc and Monte Rosa ranges, together with the Vélan, Combin, Dent Blanche, Weisshorn, and Mischabel; to the S. the Grand Paradis, Grivola, &c., and close at hand the *Mont Emilius*, 11,677 ft. A panoramic view and full account has been published by M. Carrel at Aosta. There are other ways up the mountain; one said to be very beautiful (i. from Charvensod) by the glen of the *Dard*, which at the head of the valley leaps in a cascade into a little amphitheatre under the crags of the Becca. A longer but charming expedition is to cross the mountain by the *Col d'Arbole*, 9300 ft. to *Cogne*. It can be done by sleeping at Combœ, or, in 1 day, by starting early from Aosta. The course to the col from the top of the mountain ($2\frac{1}{2}$ hrs.) is about S. and the descent to the *Cogne* valley lies by the *Chalets d'Arpisson*, most beautifully situated, with commanding view of the Grivola.

b. Pont d'Ael and Roman aqueduct, at the entrance of Val de *Cogne*, with view of the Grivola ($2\frac{1}{2}$ hrs.' walk). Carriage to Aimaville (Rte. 146, *Handbook for Switzerland*, &c.).
N. Italy.—1877.

c. *Châtel-Argent*, 2 hrs., fine view of the valley; *La Fontaine de Siloé*, $\frac{3}{4}$ hr., in a gorge above Pont-Davidod.

d. *The Hospice of St. Bernard* is about $5\frac{1}{2}$ hrs. distant or 16 hrs.' drive to Martigny.

The inhabitants of the Pays d'Aosta speak a barbarous patois, but most of them can converse in French more or less. The beautiful valley is afflicted with cretinism and goître, more perhaps than any other in Piedmont. The peasantry appear a squalid and filthy race, generally stunted and diseased. Of the whole population in the neighbourhood of Aosta, 1 in 50 is a cretin; and above half are more or less goitred. Some of these are horrid objects, with tumours as large as their heads appended to their throats.

The extreme dirt of the houses, villages, and persons of the peasantry would be sufficient to account for any amount of disease; but it is remarkable that in the spots they select these dreadful maladies seem to be capricious. At St. Vincent they prevail; at Châtillon, at Courmayeur, and at La Thuile they are almost unknown; at Ivrogne and Arvier they are most prevalent.

Diligences to Ivrea and Pré St. Didier ($2\frac{1}{2}$ frs.) daily. *Carriage* to Courmayeur, 3 persons, 15 frs.

On leaving Aosta to ascend the valley, the drive for about 4 m. lies across the open plain, and through scenes of its greatest richness in vegetation. At this distance from Aosta the road passes beneath the *Château de Sarre*, belonging to the King of Italy; nearly opposite to it, on the other side of the valley, is the *Château d'Aimaville* (Comte de Castiglione), with a turret at each of its four angles.

At *St. Pierre* there is one of the most picturesque châteaux in the valley, and a good view of the N. arête of the Grivola. A fine scene is presented on the approach to Villeneuve, where the vast rock above the town is surrounded by the Châtel-Argent, backed by the snowy Alps at the head of the Val Savaranche. About a mile from

St. Pierre the road turns towards the river, which it crosses to reach the little town of

Villeneuve, where the iron ore of Cogne is smelted, and where there is neither decent inn nor car. Near this the valleys of Savaranche and Rhêmes open together from the S. Above *Villeneuve* the valley narrows and becomes much more wooded, the walnut-trees forming in some places almost a forest, especially near

Arvier, about 4 m. above *Villeneuve*. Here the vineyards are celebrated.

A bridge is thrown over the torrent of the *Grisanche*, which here flows into the *Doire* from the *Val Grisanche* on the S. The road is carried above the village of, and enters a narrow gorge in order to reach, *Pierre-Taillée*, so called because it is here cut out of the living rock, through the defile, where it rises hundreds of feet above the bed of the *Doire*. From the summit of this gorge, *Mont Blanc* at the head of the valley closes the scene. The view is strikingly beautiful. The road, thus carried along the precipice, crosses in some places deep rifts in the mountain side. The pass was once closed by a gate, and enfiladed by a block-house.

From this the road descends rapidly to the *Doire*, which it crosses, and thence continues on the l. bank to

La Salle, a dirty narrow village, in which, however, is preserved the name of the ancient people of this valley, the *Salassi*: many traces of its antiquity have been found in and around. On a hill near *La Salle* are the ruins of the feudal *Castle* of *Chatelard*.

At the distance of a league from *Morgex* the road crosses the *Doire* to

Pré St. Didier (*Inns*, all poor; *Poste*, bad and dear), situated in some beautiful meadows, and commanding a fine view of *Mont Blanc*.

[Here the ascent of the Little St. Bernard begins (*Rte. 149, Handbook for Switzerland, &c.*)]

Behind the village are some prettily-placed *baths*, much frequented by Italians during July and August. The building and avenue to it are pleasing. Beyond the baths a path leads to the mineral springs (temp. 92°) up a ravine which will remind the visitor of *Pfäfers*. Rugged precipices nearly close the cleft in the mountains down which the stream of the torrent *La Thuile* from the *Ruitor* and Little St. Bernard forces its way.

Good carriage-road from *Pré St. Didier*, about 3 m. of ascent, making a wide sweep, to reach

Courmayeur (*Inns*: *Hôtel Royal*, best, very good and comfortable; *Angelo* (improved), also good; *H. de l'Union*). In the hamlet of *Larzay*, $\frac{1}{4}$ m. beyond *Courmayeur*, is the *H. du Mont Blanc*, smaller, but finely situated—rather cheaper than the others. At these houses visitors are taken *en pension*. 1-horse carriage to *Aosta*, 15 fr. Omnibus, 9 A.M., coupé, 6 fr.

Courmayeur, situated at the head of the *Val d'Aosta*, which above *St. Didier* is called the *Val d'Entrèves*, is a large village, with many good houses and shops, situated 4098 ft. above the sea, some height above the *Doire*, and near the confluence of its two branches, which descend from the *Col Ferrex* and the *Col de la Seigne*, along the S. side of *Mont Blanc*. To the W. is *Mont Chétif*, to the E. the *Mont de la Saxe*, while the *Aiguille du Géant* and its glaciers, high above *Mont Fréty*, seem to close the valley. The summit of *Mont Blanc* is concealed by the *Mont Chétif*, but half-an-hour's walk discloses the chain from the "Monarch" to the *Grandes Jorasses*, and from *Courmayeur* the whole course of the *rte.* leading to the *Col du Géant* is to be traced.

Courmayeur is much resorted to in summer by invalids, for the sake of its mineral waters. The spring of *La Victoire* is $1\frac{1}{2}$ m. S.W.; its waters are impregnated with carbonic-acid gas, sulphate of magnesia, and a little iron, and have a temperature of about 54°. The spring of *La Marguerite* varies a little in the proportions of its compo-

nents, but its temperature is 12° higher. The Piedmontese have great reliance on the salutary effects of these springs, and the resort to them brings together much agreeable Italian society.

The baths of *La Saxe* are about 1 m. beyond Courmayeur, and somewhat rough.

The guides and mules were placed in 1860 on the same footing as those at Chamonix, except that, on payment of a small fee, the traveller is able to select whom he pleases. The guide's charges are 6 fr. a day; 3 fr. for $\frac{1}{2}$ a day, viz., before or after 12 o'clock. Julien Grange, Otto Bion, and Valentin Rey are 3 of the best. Several brothers named Proment are also efficient, but for high expeditions the guides are by no means good here.

Tariff for guides, back-fare included:—The Cramont, 6 fr.; Mont Chétif, 6; Mont de la Saxe, 6; Gl. de Brenva, 3; Jardin de Miage, 6; Col Chécruit, 5 (by Lac Combai, 6); Col de la Seigne, 6; Orsières, by Col de Ferrex, 12; Col du Géant and back, 12; Chamonix, by Cols de la Seigne and Bonhomme, in 2 days 27, in 3 days 30; by Col du Géant, 45; by Col de Miage, 40; by Col du Mont Tondou, 25; by Mont Blanc, 100 each guide.

a. Ascent of the Cramont.—An excursion which no visitor to Courmayeur should fail to make if the weather be favourable, for no spot in the Alps will afford him so fine a view of Mont Blanc, or a more glorious panorama.

It is first necessary to go to Pré St. Didier, 1 hr., then ascend by the Little St. Bernard road (Rte. 149, *Handbook for Switzerland, &c.*) for about $\frac{1}{2}$ hr. to a path which strikes to the rt. among the larches, and mounts through them past several clusters of chalets for about 2 hrs. Mules cannot go beyond the wood, and must be left, and from this point there is about $1\frac{1}{2}$ hr.'s climb to the summit: total, 5 hrs. from Courmayeur. There is a more direct but difficult path for pedestrians.

The highest point, 9059 ft., is the outer edge of a large slab or flat mass of rock, sloping at an angle of 20° towards the S.; the upper end of this

mass actually overhangs the rocks below, so that a stone dropped from it would fall perpendicularly hundreds of feet, and then striking the precipitous sides of the mountain, would bound into the abyss beneath. In these savage cliffs chamois are sometimes seen.

Hence the whole of the enormous "massif" of Mont Blanc is open to the observer: from the peaks which bound the Col de la Seigne to those above the Col Ferrex, every aiguille and glacier in this line of nearly 20 m. is seen, within an angle of 150° . The depths of the Allée Blanche are concealed by some low intervening mountains, which may be considered the western bases of the Cramont.

Towards the E. the Val d'Aosta forms a beautiful vista. The mountains which bound it sweep down to the Doire, and leave between them the channels which are the courses of its affluents. In the valley the Doire appears like a thread of silver. Farther to the E. are the summits of Monte Rosa and the Mont Cervin. Looking S.E., directly down the line of ascent to the Cramont, the Camp of Prince Thomas, and the table-land above the precipices of the valley of La Thuile, appear to be immediately beneath. Above and beyond them lies the glacier of the Rutor, one of the finest objects within the view; this is connected with the glaciers at the head of the valleys of Cogne, Savaranche, de Rhêmes, and Grisanche.

Towards the S. is the pass and plain of the Little St. Bernard, guarded by the Belvedere, the Valézan, and other mountains.

Towards the Great St. Bernard the course may be traced of the pass of the Seréna from Morgex to St. Remy. The hospice is not visible, but the Mont Vêlan and Grand Combin are seen beyond it.

Saussure thus records his second visit to the Cramont:—"Nous passâmes trois heures sur ce sommet: j'y en avois aussi passé trois dans mon premier voyage; et ces six heures sont certainement celles de ma vie dans les-

quelles j'ai goûté les plus grands plaisirs que puissent donner la contemplation et l'étude de la nature."

The descent requires more care than the ascent, at least to guard against slipping: the guides usually sit down, and slide with great speed over the dry grass.

The traveller who proposes to make a visit to the Cramont a part of his day's journey to Bourg St. Maurice, should start very early, and direct that the mules, if he take any, should, from where he left them, be sent across the pasturages to chalets which lie in his way to La Balme. He will thus gain time in ascending the valley, though the descent to the hamlet of Eléva, down a steep and rugged path over loose stones, is fatiguing. La Balme is in the valley, about an hour's walk above the spot at which the track turns up towards the Cramont; and there is no object of interest missed between the two places. The name Cramont is said to be a corruption of Grand Mont.

b. To the *Col de Chécruît*, highly to be recommended on account of the splendid and uninterrupted view of the chain of Mt. Blanc and the Allée Blanche. It lies due W. of Courmayeur, and may be made on a mule (2 hrs. to the Col). You cross the Doire, pass through the village of Dolina, and along the N. side of the ravine for about $\frac{1}{2}$ hr. from Courmayeur; when the path ascends the side by a series of steep zigzags past a little oratory on a rock (1 hr.); up slopes of grass, a narrow stony path, and then pastures, is another hr. to the col, 6542 ft. The best view is obtained from a rocky eminence on the rt. No guide is necessary. [A footpath, about $\frac{1}{2}$ hr. below the col, leads in $1\frac{1}{2}$ hr. to the Mt. Chétif, also called *Mont Dolina* and *Pain de Sucre*, 7671 ft., commanding a fine view, but not equal to that from the Cramont.] Instead of descending at once through the pine forest into the Allée Blanche, it will well repay you to keep along the slope of the mountain until you arrive above the Lac de Combal (Rte. 139, *Handbook for Switzerland &c.*), then descending

to the lake. You thus gain a complete view of the valley, of Mont Blanc and the Glacier de Miage. For this latter part of the excursion, however, a guide is advisable. From Lac de Combal you can return to Courmayeur, by the Allée Blanche, in $2\frac{1}{2}$ hrs.

c. The *Mont de la Saxe*, $2\frac{1}{2}$ hrs., N.E. of Courmayeur, is easily accessible, and commands a glorious near view of Mont Blanc, and a prospect in some respects finer than that from the Cramont, but less panoramic; the Rutor, Grivola, and other peaks of the Cogne range are well seen. After passing the baths of La Saxe, the track to the rt., leading into the Val Ferrex, is followed for a short distance, and then the ascent begins by an easy path, which gradually reaches the summit: this is a sort of undulating plateau, in which no single point much overlooks the rest. The finest view is from the E. end, called *Trossé Blanc*, 8435 ft.

d. Few excursions in the Alps are more interesting than that to the *Glacier of La Brenva*. It is best to approach the glacier from the N. side, through the village of Entrèves. From thence proceed, in the first place, to visit the cavern at the foot of the ice, and then ascend by a rough goat-track, which leads to a plank thrown over a torrent which is otherwise awkward to pass. Above this there is no difficulty in selecting a spot by which to mount the glacier, here free from crevasses. Immediately opposite rises the *Mont Péteret*, a magnificent buttress of Mont Blanc, sustaining its central mass on the S. It is easy to cross the glacier and approach the base of this pinnacle, which rises nearly 7000 ft. above the spectator. The traveller may return by the enormous moraine which the glacier has borne down into the Allée Blanche, or follow the glacier to the point where it bridges over the Doire and abuts against the rocks below the chapel of *Notre Dame de la Guérison* there taking the regular path from the Allée Blanche to Courmayeur. The chapel itself, 50 min. walk from Cour-

mayeur, is a splendid point of view for Mt. Péteret and the Glacier de Brenva. [By the E. branch of the Brenva Gl. and *La Tour Ronde*, a comparatively easy pass was made to the Glacier du Géant in 1867.]

e. The Inn on the *Mont Fréty*, 2½ hrs. from Courmayeur, at the southern base of the *Col du Géant* (Rte. 138, *Handbook for Switzerland, &c.*), opens every summer on the 1st July. It has a tariff of prices: bed 3 fr., dinner 3 fr. From thence, or even from Courmayeur, a mountaineer will find no difficulty in reaching the summit of the Col, which is interesting, as well for the magnificent view which it commands as for its associations with the history of Alpine adventure since the time of Saussure. The guide will not fail to point out the scene of the fatal accident of 1860, wherein 3 English travellers and one of their guides—Frédéric Tairraz, of Chamonix—were lost. The disaster arose altogether from the fact that the rope to which the 3 tired travellers were attached was not likewise fastened round the body of each guide, but merely held in one hand. In such a position, if one or more of a party slip on difficult ground, the guides have not their arms free to use the axe, and, to save themselves, they let go the rope. From the col there is a boundless view of glaciers and mountain chains to the S., among which the *Grand Paradis* rises with imposing effect.

Another commanding point for Mt. Blanc lies just E. of Courmayeur, opposite the Mt. Chétif. This is the *Col du Sapin*, reached in 2½ hrs. by ascending the little valley between the Mts. Saxe and Carmel. Descent may be made on the E. side of Mt. Saxe to the Val Ferrex. By way of this col a high rte. has been followed to the Great St. Bernard in 8½ hrs. from Courmayeur. It passes on the rt. the *Grande Rosière*, 10,904 ft., and 3 ridges by the *Col d'Arteréva* (2½ hrs.), *Col Bellecombe* (½ hr.), and *Col de St. Remy* (1 hr. 20 m.). For nearly the whole distance the chain of Mt. Blanc is full in view.

Another fine excursion is by the

Allée Blanche to the *Glacier de Miage*, ascending it some way, for a view of the ice cascades which circle round its head and fall a vertical height of 2000 ft. This glacier is on a grand scale, and has 2 important tributaries—the *Glacier du Mt. Blanc* and *Glacier du Dôme*. Over it lies the pass of the

Col de Miage, 11,076 ft., the second of the 2 important glacier passes between Courmayeur and Chamonix, the other being the *Col du Géant*. It is, however, difficult, and only suited to first-rate mountaineers: 16 hrs. are generally allowed from the Cantine de la Vauzal, at the foot of the *Glacier de Miage*, to Chamonix. The ascent from the glacier is by the crags on the W. side, and along a ridge N.E. to the col, which lies between the *Aig. de Bionnassay*, 13,324 ft., and *Aig. de Miage*. The view down the steep for 1800 ft. on either side is not encouraging, and it is a marvel how Mr. Birkbeck, who in 1861 slipped from top to bottom on the N. side, escaped with his life. As it was, he was saved from the subsequent effects of the fall only by the skill and care of his companions, Messrs. Leslie Stephen and Hudson. The descent is made by rocks on the rt. or N.E. side of a snow couloir, and at the base over a berghschrund. The N. glacier de Miage and its moraine are then traversed either to the alp below them for Contamines, or to a point above the Chalets de Miage, from which the ridge to the rt. can be crossed by the *Col de Tricot* to the foot of the Glacier de Bionassay. Thence by the path of the *Col de Voza* to Chamonix. In making the pass the reverse way, the traveller generally sleeps at the Chalets de Miage, on the N. bank of the glacier.

The *Col du Mont Tondou*, 9204 ft., is a convenient short-cut on the rte. to Chamonix by the Cols de la Seigne and Bonhomme, but of course suited only to those who have some experience of ice. It is called 11 hrs. from Courmayeur to Contamines, but there are nearer quarters at the Pavillon de Trélatête. From the head of the Col de la Seigne the pass is seen to the rt. under *Mont Tondou*, but to turn the

walls which fence in the alp it is first necessary to mount awhile N.E. towards the *Aig. du Glacier* (12,011 ft.). The track then bears l. along the mountain side to the small *Glacier de Lancettes*, which is ascended to the final rocks. These are steep but otherwise easy. In the view from the Col, Mt. Pourri and other Graian peaks rise grandly, and Mt. Blanc is seen in all his majesty. The descent is by a small glacier to the great stream of the *Glacier de Trélatête*, which is traversed as far as the ice-fall, when the moraine and rocks on the rt. or l. bank are followed to the *Pavillon de Trélatête*, 1 m. from Contamines.

Mont Blanc has been frequently climbed from the Courmayeur side via Col du Géant, and the ascent was facilitated by a hut under the *Aig. du Midi*, but this is now little better than a ruin. From the spot where it stands, the Corridor can be reached in $4\frac{1}{2}$ hrs., by the Tacul and Mont Maudit. This was the rte. by which Messrs. Hudson and Kennedy attempted, without guides, to scale the mountain. They were defeated by bad weather. *Mont Blanc* has also been ascended from the *Glacier de Brenva* by a buttress and its sharp icy arête. By these the steep névé was gained, and a turn to the rt. led to the Corridor. This is a formidable ascent, but in 1872 an easier rte. was found by Mr. T. S. Kennedy. It lies up the *Glacier du Mont Blanc*, the most southerly tributary of the *Glacier de Miage*, and presents no unusual difficulties. It is, however, exposed to N. and E., and owing to its steepness a retreat from it would be slow.

A peak of the *Grandes Jorasses*, called the *Dôme*, was ascended in 1865 from Val Ferrex by Mr. Whymper. This wild and precipitous range is said to be the last home of the *bouquetin* in the chain of Mt. Blanc.

5 routes diverge from Courmayeur : 1, to Aosta (see above); 2, to the Great St. Bernard; 3, the Little St. Bernard; 4, the Col de la Seigne to Chamonix; 5, the Col Ferrex to Martigny (see Rtes. 137, 139, and 149, *Handbook for Switzerland, &c.*).

ROUTE 2.

TURIN TO NICE, BY CUNEO AND THE COL DI TENDA.

Turin to Cuneo 55 m. Rail. 4 trains daily, in 34 hrs.

Cuneo to Nice 87 m. Diligence daily in 23 hrs.

N.B.—The Rly. round by Savona (Rte. 3) is quicker.

Turin is described in Rte. 1.

The rly. follows the line S.E. for Genoa as far as

10 m. *Trofarello* Junct. Stat. Rte. 4.

Here the line turns S. to

4 m. *Villastellone* Stat., at the junction of the *Molinasso* and *Stellone* torrents. [A road of about 6 m. leads W. from this stat., crossing the Po, to

Carignano, a town of 7800 inhab., not far from the river, and on the high road from Turin to Nice. The country around is beautiful, dotted with villages, towns, and hamlets. Much silk is produced in the vicinity. The *Carignanesi* are said to be distinguished for the care bestowed upon their places of worship. *San Giovanni Batista*, built by Count Alfieri, with a noble façade. Bas-reliefs of the four doctors of the church adorn the entrance. *Sta. Maria della Grazie*, annexed to a monastery of Franciscan friars, was endowed by the Duchess Bianca Palæologus, wife of Duke Charles I., and contains her monument. She was the daughter of William IV., Marquis of Montferrat; as a widow, Bianca was distinguished for her *gentilezza* and beauty; and Bayard, who had been brought up as a youth in the household of the duke, gained great honour in a tournament held before her in this place when she was becoming advanced in years. *Carignano* was in possession of the Duke of

Saxony in 1418, and was strongly fortified in 1510. In 1650 it was granted as an appanage, with the title of a principality, to Thomas, second son of Charles Emanuel I., from whom the present reigning family of Sardinia is descended.]

6 m. *Carmagnola* Stat., 13,000 inhab. The principal ch., *Sant' Agostino*, is Gothic, though much altered. The Campanile, with its pointed spire, is the most unchanged portion. In the cloister annexed to the ch. are the remains of the tomb of James Turnbull, a Scottish *condottiere* in the French service, who died here when the army was returning from Naples in 1496. The collegiate ch. of *San Pietro e San Paolo* is also Gothic, but more altered than the other; it was consecrated in the year 1514. Carmagnola stood on the extreme frontier of the marquise of Saluzzo, and, as the border town, was defended by a strong *castle*, of which only one massive *tower* remains, now forming the steeple of the ch. of *San Filippo*. The walls are upwards of 7 feet in thickness. It was built in 1435; and the city, when the marquis required an aid, gave him his choice, 300,000 bricks or 300 ducats. Bricks now cost in Piedmont 35 fr. per thousand. The female peasantry in and about Carmagnola are gaily dressed, wearing round their necks rows of large metal beads, often of gold, which are manufactured in the town. The name of Carmagnola is associated with the horrible orgies of the French Revolution, because a large number of the recruits then enrolled were Savoyards from this neighbourhood, but the inhabitants most sturdily disclaim the disgrace of being the inventors of the too celebrated "Danse de la Carmagnole," the prelude to so many fearful tragedies.

Here was born, in 1389, the celebrated *condottiere* Francesco Bussone, the son of a poor herdsman, who became so renowned under the name of Conte di Carmagnola. He began his career in the service of Filippo Maria Visconti, Duke of Milan, and, rapidly rising in power, he served his master

most effectually, regaining a great part of Lombardy, and of the dominions of Giovanni Galeazzo, which had escaped from his successor. Suspicions of his loyalty were entertained by the Duke; Carmagnola was banished, his property confiscated, his wife and children cast into prison, whilst he passed into the service of the republic of Venice, by which he was appointed generalissimo. He conquered Brescia for it from the Duke of Milan; and at the battle of Macalo, 1427, he entirely routed the ducal army. But the aristocracy of Venice, as suspicious as the despot of Milan, also distrusted the soldier bound by no tie of allegiance; and having seduced him to Venice by a vote of thanks and confidence, he was cast into prison, tortured, and beheaded on the 5th May, 1432, "between the two columns" in the Piazzetta of San Marco. The plot of one of Manzoni's tragedies is drawn from his life.

5 m. *Racconigi* Stat. Pleasantly situated, and in the days of Trissino (1510) was famed for the beauty of its women.

The *Palace*, restored by Palagi, was given as an appanage by Charles Emanuel I. to his son Thomas, the head of the branch of Carignan of the house of Savoy. It was the favourite sojourn of the late King, Charles Albert, and is now one of the most comfortable *villeggiaturas* of the royal family. Following the rt. bank of the river Maira is

5 m. *Cavaller Maggiore* Junct. Stat., a flourishing town of 5300 inhab. There is hardly a vestige of the two castles and the lofty walls which once surrounded it. [Rly. to Brà for Alesandria, Rte 5, or Savona, Rte. 3.]

4 m. *Savigliano* Junct. Stat. (*Inn*: Corona, tolerable), a cheerful town, formerly fortified, 16,500 inhab. In the ch. are paintings by Molinieri, born here 1577, and a scholar of the Caracci: others are in the Palazzo Taffino, representing the battles of C. Emanuel I. The principal streets terminates in a triumphal *arch*, erected in honour of the marriage between Victor Amedeo and Christina of France.

[Branch rly. 10 m., passing by Lagnasco to

Saluzzo (or *Saluces*). A town of 16,000 inhab., on a rising ground, near where the mountain valley of the Po enters the plain of Piedmont. (*Inns*: *La Couronne*, and the *Armes de Savoie*.) It was formerly the seat of the Marquises, who played a part in the wars of the 15th cent. in Northern Italy, but became extinct in 1548. The Cathedral dates from 1480. In one of the squares a *statue* of *Silvio Pellico*, born here, 1789, was erected 1863. There is a char-road to *Paesano* following the Po; from there a foot-path following the declivity of the *Monte Viso* to *La Malla* and *Abries*, from which a carriage-road along the valley of the *Guil* to *Mont Dauphin* in *Dauphiny*. (See *Handbook for Savoy and Piedmont*, Rte. 163).]

7 m. *Fossano* Stat., on the l. bank of the *Stura*, the seat of a bishop, 16,600 inhab., offers a very beautiful prospect from without. Seated upon a lofty hill, surrounded by ramparts, and crowned by a 14th-cent. feudal castle, it is as fine a picture as can be imagined. Within, it is singularly antique and gloomy. The houses stand upon ranges of arches, which in many parts are so low that you can hardly walk through them upright, contrasting strongly with the very charming walk planted with trees which surrounds the town. It is said to derive its name from some salubrious fountain, *Fonte Sano*, in its vicinity. The city was founded in the 13th cent., by the inhabitants of the villages of the adjoining country; burnt during the wars of the *Guelphs* and *Ghibellines*. Constantly exposed to the attacks of the *Counts of Saluzzo* on the one side and of *Asti* on the other, the *Fossanese* placed themselves, in 1314, under the protection of *Philip of Savoy*, Prince of *Achaia*. The cathedral, designed by *Guarini*, has some decent modern paintings. In the *Palazzo Grimaldi* are frescoes by *Giovanni Boetto*, who was also a good engraver.

4 m. *Maddalena* Stat., in the middle

of the plain between the *Stura* and the *Grana*.

3 m. *Centallo* Stat., 4900 inhab., in the midst of a fertile though not a healthy country; remains of walls and towers mark its importance in the middle ages. Roman inscriptions are found on site; but there is nothing above-ground to prove its antiquity.

7 m. *Cuneo* (or *Coni*) Stat., 1500 ft. above the sea (*Inns*: the *Barre de Fer* (Posta), dismal and dirty; *H. de Londres*, said to be no better), a city of 23,000 inhab., situated between the *Stura* and *Gasso* torrents, at their junction. *Cuneo* was, in its origin, a species of city of refuge. About the year 1100, *Boniface*, Marquis of *Savoy*, had occupied this district, which formed a part of the marquisate of *Susa*; but his authority was entirely inadequate to enforce the observance of the laws or to ensure tranquillity, and the lords of the adjoining castles so plundered the inhabitants of the surrounding country, that they determined upon resistance. The people came together under the colour of a pilgrimage to the sanctuary of *Our Lady of the Wood*, now included in the city, and there determined to take vengeance, if, as usual, any of their wives and daughters were insulted by the petty tyrants of the surrounding castles. Cause of offence was soon given; the peasants assembled again, destroyed the castles, slew the oppressors, and, retreating in a body to the present site of the city, a wedge-like piece of land between the two rivers, they began to build. The abbot of *San Dalmazzo*, to whom the woods belonged, gladly permitted a settlement which gave him the prospect of such a numerous vassalage; and the "*nuova villa di Cuneo*" rapidly rose into consequence. In the 16th cent. *Cuneo* was strongly fortified, and its subsequent history is a succession of sieges. No stronghold was more celebrated in the military history of *Piedmont*, until 1800, when, after the battle of *Marengo*, the three consuls decreed, on the 5th July, that the fortifications of *Cuneo*, the citadels

of Milan and Tortona, the fortress of Ceva, and the gates and bastions of Turin, should all be destroyed; and, before the end of the month, those massy girdles of Cuneo were riven from their foundations, to the great advantage of the inhabitants. The *Duomo*, or cathedral, is the ancient sanctuary of the "Madonna del Bosco," but it offers nothing remarkable. *San Francesco*, belonging to a Capuchin convent: a regular Gothic ch. of the 12th cent., said to have been built in the time of the saint himself. There is a pleasant public walk at the junction of the Gesso and Stura.

[In the Alpine valley of the Pesio, about 9 m. S.E. from Coni (omnibuses daily), is the *Certosa di Pesio*, founded, in 1173, in a very picturesque situation. An hydropathic establishment and hotel has been formed there by Dr. Brandeis. The situation is salubrious, and the water excellent.

In the Val di Gesso, 25 m. S.W., or 5 hrs. distant from Cuneo (carriages twice every day), are the *Baths of Valdieri* (Bath house contains 250 rooms), now much resorted to during the season, from the middle of June until the end of August. There are hot springs, similar in their properties to those of Aix in Savoy, which are used for the baths, and a slightly saline tepid one called *Acqua Magnesiaca*, which some patients use internally. A cryptogamic plant grows in thick gelatinous masses in the streams from the hot springs at a temperature of 135° Fahr. When mature, it resembles a gelatinous lard spread over the rock, down which the water flows. This substance, called *Muffa*, is applied, while hot, to wounds and inflammations, and is frequently found to be beneficial. Valdieri is situated in the finest part of the chain of the Maritime Alps, whose jagged granitic peaks, the Monte Matto and Monte della Stella, rise on either side to the height of 10,235 ft. a. s. The climate is cool, sometimes even cold, in the height of summer, owing to the great elevation, the village being 2495 ft. and the Baths 4425 ft. a. s. If good

accommodation could be obtained, the hot months might perhaps be spent here by those who have wintered on the S. coast, and who desire to do so again without the trouble of a journey to England. The shooting of chamois, &c., in this district is reserved exclusively for the king, who frequently pitches his tent in the valleys adjoining.

The pedestrian may make various *Excursions* from the Baths of Valdieri through the range of the Maritime Alps. Perhaps the most interesting is that to San Martino di Lantosca, on the S. side of the chain. This may be reached in seven or eight hours by the pass of *La Frema Morta* (8840 ft. a. s.), or in a shorter time over the Col delle Cerase, but by a steeper and rougher track over snow and rocks. The aspect of the inn at San Martino is discouraging; but a clean bed and tolerable fare may be had there, as at most of the villages in these valleys.

From San Martino di Lantosca the tourist may return to Entraque, on the N. side of the chain, by the *Col delle Finestre*, and thence regain the carriage-road to the Baths a little above the village of Valdieri; or else, sleeping at the little inn on the S. side of the Col delle Finestre, he may make his way to Tenda through a wild part of the range; but this will probably be a long day's walk. It is also practicable to cross the mountains which separate the valley of the Vesubia from that of the Roja, ascending from Rocca Bighera or Bollena, descending into the Val di Caros, and sleeping at Saorgio, or at the little village of Fontano, on the high-road to Tenda, 2 m. N. of Saorgio. These valleys may equally well be visited from Nice.]

[There is a road from Cuneo to Embrun, in France, by the valley of the Stura and the Col de l'Argentière, passable for carriages only in a part of its extent. It strikes off from the post-road to Nice at S. Dalmazzo, and ascends the valley of the Stura by Demonte, where there is a poor inn, *Fleur de Lys*; here there formerly existed a fortress, which commanded the entrance to the valley, and was memor-

able for several sieges in the wars between Sardinia and France. Higher up the valley is *Venadio*, 2 hrs. from which are the ravines above *Plancie*. After passing numerous cascades are the *Baths of Venadio*, a humble and sequestered establishment. The valley of the Stura narrows, becoming wilder at Venadio, where the carriage-road ends, and from which, to the Col, the rest of the route must be performed on foot. 4 hrs. beyond is the hamlet of *Bersesio*, with a mountain inn, and *La Madeleine*, from which the path ascends to the Col de l'Argentière, 6700 ft. above the sea, before reaching which is a small lake, the source of the Stura. The view from the Col is very fine, especially on the side of France. A descent leads from here to *Arche*, the French Douane, and lower down to *Meyronne*, where there is a tidy inn, *Chez Peneaut*, which is $3\frac{1}{2}$ hrs. from *Barcelonnette*, following the *Ubayette* and *Ubaye* torrents. The Col de l'Argentière was more used formerly than now, since the construction of the carriage-road over Mont Genève; it was over it that Francis I., in 1518, carried his army of 20,000 men into Italy, under Lautrec, Trivulzio, and Pietro Novarra, before the battle of Marignan. *Barcelonnette* is a town of 2200 inhab.; there is a bronze bust of the eloquent Deputy Manuel over the fountain in the main street. The road to Embrun descends from here along the Ubaye, by the villages of *La Thuila* and *Nicolaus* to the Laerzet (H. de l'Europe); lower down is the village of Ubaye, from which two roads lead to Embrun, one along the river to the confluence of the Ubaye and Durance, the other up the mountain-sides to the *Col de Pontes*, which leads to Savenes on the Durance, where it joins the post-road from Gap to Embrun.

(This route is more fully described in the *Handbook for Savoy*, Rte. 166: and for Embrun, see *Handbook for France*, Rte. 139).]

CUNEO TO NICE.

The road, on leaving the town, as-

cends gradually, offering much beauty. The works for continuing the rly. to Nice, by means of an immense tunnel through the Col di Tenda, are now being executed. The rock to be pierced is extremely hard. 4 m. after leaving Cuneo, the post-road enters the valley of the Vermanagna, along which it runs to the bottom of the Col di Tenda.

5 m. *Borgo di San Dalmazzo*, a village of 4200 inhab. supposed to be the remains of the city of Pedone, destroyed by the Milanese in 1250.

9 m. *Robillante*, a village of 2700 inhab. Hitherto the road has passed through the great plain of Piedmont, which is watered by the Po, the Maira, the Grana, and the Stura; it now enters the mountains and begins to ascend, and the noble masses of the Maritime Alps, crowned by the Monte Viso, more than 12,000 feet a. s., become more clearly visible. The plains are fertile, and nothing can be more beautiful than the little streams by which they are irrigated and crossed.

11 m. *Limone*, 3340 ft. a. s. (*Inn: Poste; Europa.*) *Italian Custom House*. The traveller ascends rapidly by a good alpine road, though constructed with less skill than those of more recent date. The abrupt turns of the terraces are often almost alarming in their aspect, nor are they so well defended as could be wished. The danger, or rather the semblance of it, is of course more felt in returning from Nice. About half-way from the summit an attempt was made by the princes of Savoy to carry a tunnel through the mountain, and thus avoid the passage over its crest. If completed, it would have been more than $1\frac{1}{2}$ m. long. The summit is a narrow ridge, 6158 ft. a. s. It commands a very fine view of the Alps, from Monte Viso to Monte Rosa, while on the S. the Mediterranean may be faintly discovered. During more than three months in the year, and not unfrequently during five, the Col di Tenda is impassable for wheel carriages, though it can always be crossed by sledges, and generally by mules, provided there be no storms; for the wind

is so violent at times that the mules themselves can hardly keep their footing, and are compelled to wind round a more sheltered path. The descent on the S. side is by a succession of 75 zigzags from the house of refuge near the summit.

20 m. *Tenda* (2680 ft.), at the S. foot of the Col; 2600 inhab. (*Inn*: Hôtel Royal.) An excellent station for sketching and fishing, and it is a place of much note in the feudal history of Italy. From the family of Facino Cane it became vested in the unfortunate Beatrice di Tenda, wife of Filippo Maria Visconti, by whose commands she was tortured and condemned to death. (See Binasco, Rte. 22.) There are some picturesque remains of the castle.

The road from Tenda is amongst the earliest of the alpine roads. It was made by Carlo Emanuele I., 1591; and improved in 1780 by Vittore Amadeo III., as is commemorated in two inscriptions near its commencement. Fine scenery and good chamois-hunting in the mountain-range W. of the Col di Tenda.

3 m. after leaving Tenda is *S. Dalmazzo di Tenda*, formerly an abbey, now a Pension, much frequented during the summer heats, its climate being cool, though it is only about 2000 ft. a. s. "Accommodation excellent (8 frs. a day, everything included); the situation is beautiful, and the neighbourhood abounds in picturesque scenery."

[About 3 hours' walk from S. Dalmazzo are some lead-mines, at the foot of *Monbego*, one of the highest peaks of the Maritime Alps, which is easily ascended, and from which the view over the Mediterranean and the plains of Piedmont and Lombardy is splendid, embracing Turin, Pavia, Milan, and the snowy Alps beyond.]

Beyond San Dalmazzo the road becomes exceedingly striking, and by its side is the *Roya*, a torrent scarcely leaving room for a carriage to pass. Wherever the rocks allow the possibility of raising a wall you see a little village in the cleft, like the nest of a bird. The finest of these savage defiles

of the *Roya*, the gorge of *Borghé*, is below.

6 m. *Saorgio*, a town of 2600 inhab., where a fort perched upon a rocky knoll commands the passage of the gorge. It was taken by the French under Massena in the campaign of 1794. The *Roya* abounds with trout. [A road from San Dalmazzo to *Ventimiglia*, along the *Roya*, passes through a grand gorge, and enables the traveller to reach the railway to Genoa, and to proceed into Italy without making the détour by Nice or Mentone.] The upper portion of this valley remains in the hands of the Italians; but the strong position of *Saorgio* and the valley of the *Roya* is occupied by the French. The *French Custom House* Stat. is at Fontana, on the N. side of the pass of *Saorgio*.

3 m. *Giandola* (*Inns*: H. des Etrangers, a good mountain inn; la Poste), the first French village 980 ft. a. s. and grandly situated at the foot of high schistose rocks, which look as if they were on the point of crushing the inhabitants. The road leaves on the l. *Broglia*, a town of 2700 inhab., near which are the ruins of the castle of *Trivella*; and ascends the mountain of *Brouis* by a very steep ascent, about 1500 ft., to the pass of the same name, the sides of which are covered with wild lavender.

13 m. *Sospello*, 1190 ft. a. s. (*Inn*: H. Carengo), 4300 inhab., is the sleeping-place for travellers by vetturino. Its situation is very beautiful. Through it rushes the *Bevera*, a roaring mountain stream; and all around rise the mountains out of an exceedingly fertile plain. The valley abounds in thick woods of olives and figs. The *Bevera* forms a junction with the *Roya* about 4 m. before entering the sea at *Ventimiglia*.

[A cross-road branches off from *Sospello* to *Ventimiglia*, by the ravines of the *Bevera* and *Roya*; and another to *Mentone*, by the Col of *Castiglione* (2400 ft.) and the valley of *Carei*: by this route travellers will reach *Mentone* in as short a time as *Nice*, through a very picturesque country.]

The road commences to ascend from

the inn door at Sospello to the *Col di Braus*, 5300 ft. a. s. In the autumn lavender-water is made on the sides of this mountain by the peasantry, whose rude apparatus is curious.

14 m. *Scarena*, 2000 inhab. After crossing another hill we descend along the *Escarena*, one of the tributaries of the *Paglione*, which is followed to Nice, and to the full luxuriance of the *Riviera*, passing by the villages of *Pallarea*, *Drap*, and *La Trinita*.

13 m. **Nice.** (See Rte. 12, and *Handbook for France.*)

ROUTE 3.

TURIN TO SAVONA BY CAVALLER-MAGGIORE, BRA, BASTEA [MANDOVI], AND CEVA.—RAIL.

Distance, 97 m.; *time*, 5 to 7 hrs.; *trains*, 3 daily.

Turin is described in Rte. 1.

This railway is now complete, and follows that S. to Cuneo as far as

28 m. *Cavaller Maggiore* Junct. Stat. (see Rte. 2). Here the line turns E. to

8 m. *Bra* Junct. Stat., 13,000 inhab.; in the vale of the *Stura*. The ch. of *Sta. Chiara*, built in 1742 by Vettone, is in the most luxuriant style of the Piedmontese churches. A fine avenue leads to the *Santuario di nostra Donna de' Fiori*. According to the legend, a miraculous appearance of the Virgin in the copse hard by, on the 29th of December, 1336, was the means of rescuing a peasant girl from the daggers of assassins; since which event the sloe-bushes with which the copse abounds are said to flower three times in the year—in spring, autumn, and the depth of winter. It is yet much resorted to, especially on the 8th of September, the Feast of the Nativity of the Virgin.

[Rly. E. to Alessandria, see Rte. 5.]

The line for Savona turns S., and continues in the plain of the *Stura*, crossing that river 3 m. farther to

5 m. *Cherasco* Stat., 10,000 inhab. The quadrangular form of this town indicates its position upon the site of a Roman town. At each end of the principal street is a modern arch. Of the five churches, three—*San Pietro*, *San Martino*, and *San Giorgio*—are Gothic; another, the *Madonna del Popolo*, built in 1693–1702, has a good cupola. In the *Palazzo del Comune* are some paintings by *Torricco*. There are others in the *Palazzo Gotti*. They are scriptural and historical; in landscapes *Torricco* was a successful imitator of G. Poussin.

The fortifications of *Cherasco*, once exceedingly strong, were destroyed by the French in 1801. After the battle of Mondovì, April 22nd, 1796 (see below), the Piedmontese troops fell back upon *Cherasco*, and made a show of resistance. *Cherasco* was well provisioned, and in an excellent state of defence; but, after very few shells had been thrown into the town, the garrison surrendered, not without suspicions of treachery. The Sardinians proposed a suspension of arms; and on the 28th of April their commissioners concluded with Napoleon the “armistice of *Cherasco*,” by which, and the treaty that followed, the King of Sardinia renounced the coalition with Austria; ceded to the French Republic Savoy, Nice, and the whole possessions of of Piedmont to the W. of the highest ridge of the Alps.

Numerous organic remains are found in the tertiary marls and sands in this neighbourhood. In the Colle di San Bartolomeo is petrified wood.

[There is a road S.W. from *Cherasco* to *Fossano* (in Rte. 2), on which is the town of

Bene, on a hill near the *Mondalavia* torrent; it has arisen out of the ancient *Augusta Bagiennorum*, destroyed by Alaric, of which interesting vestiges are found at *Roveglia*, about half a mile off. The ruins of an aqueduct, amphitheatre, baths, &c., extend over a

considerable tract of ground. To the N. of Bene is the district of Salmour, anciently Sarmatia, so called from the Sarmatians settled there during the Lower Empire, who had a Prefect of their own.]

The rly. enters the upper valley of the Tanaro, and leaves to the l. *Dogliani*, a village of 2000 inhab., upon the banks of the Rea torrent. The road from Dogliani to Ceva is very hilly.

15 m. *Carnu* Junct. Stat.

[Branch Rly., S. 9 m., to

Mondovì Stat. (*Inn*: *Croce di Malta*) on the rt. bank of the *Ellero*, 1810 ft. a. s., the seat of a bishop, 17,300 inhab. A portion of this city is on a commanding hill. Here are the *Cathedral* of San Donato and the principal public buildings. The 3 other portions, *Brea*, *Carazzone*, and *Piano*, are partly in the side of the hill and partly on the plain below. *Mondovì* was founded in the 12th cent. Like *Coni*, *Fossano*, and several other of the Apennine towns, it was a city of refuge; that is to say, built by the inhabitants of the villages of the open country flying from the contentions of Guelphs and Ghibellines. The inhabitants governed themselves as an independent republic until, in 1396, they submitted to *Amadeo*, Prince of Achaia.

Here, 22nd April, 1796, was fought the decisive *Battle* between Napoleon and the Sardinian troops under *Colli*. The Sardinians occupied this strong position, while *Beaulieu*, with the Austrians and an army still formidable, was in the rear of the French, and might have resumed offensive operations. The French therefore determined to renew the attack on the following day. *Colli* having retreated, was overtaken near *Mondovì* by the indefatigable *Victor*, who attacked and carried the principal defence of the position, and gained a decisive victory. *Colli* lost 2000 men, 8 cannon, and 11 standards. He retreated to *Cherasco*, whither he was followed by Napoleon. The result has been already told. (See above.)

In 1799 the people of *Mondovì* rose against the French. This offence was

cruelly punished by *Moreau*, whose troops committed acts of violence such as no provocation could excuse.

Near *Mondovì* is the sanctuary of the *Madonna di Vico*. This ch., built by *Vitozzi*, is one of the innumerable adaptations of the main idea of St. Peter's. In one of the chapels is the tomb of *Charles Emanuel I.*, who died at *Savigliano* in 1630; it is by the brothers *Cellini*. This richly-decorated ch., only recently furnished, has been a favourite place of pilgrimage of many sovereigns of the house of Savoy; it is said to have cost 9,000,000 francs (360,000*l.*.)

9 m. *Ceva* Stat., a town of 4500 inhab., on the rt. bank of the Tanaro: the capital of the marquisate of *Ceva*, whose lords were conspicuous in the history of this part of Italy. They traced their origin to *Aleramo*, the hero of many a traditionary tale; but the first of whom there is any real account is *Anselmo*, the fourth son of *Boniface*, Marquis of *Savona*, about 1142. The place is much decayed, and its feudal towers have gone. The chief feature of the landscape is a rock towering above the town, upon which are the remains of the dismantled citadel. The Piedmontese cheese, called *Robiole*, is made in this neighbourhood.

[There is a road from *Ceva* S. to *Oneglia* through

7 m. *Bagnasco*, where we fairly enter the Maritime Alps. The mountains surrounding *Bagnasco* are bold and picturesque, and the streams and torrents are limpid and beautiful. The castle was destroyed by the *Maréchal de Brissac* in 1555. The ruins of its ancient fortifications are fine, spreading widely above and around. On the E. are the remains attributed to the Saracens: it is recorded that the present town was originally built with the materials of the Saracenic castle. According to an apocryphal tradition, the historian *Valerius Maximus* was buried here. A stone, with the inscription, "*Hic jacet Valerius*," found, or made to be found, is now at *Turin*.

7 m. *Garessio*, once the capital of

a small marquisate, which, in 1509, was sold to the Spinola family. It is nearly 2000 ft. a. s. (A good road, leading from Garessio to Albenga, crosses the Col di Bernardo to descend into the valley of the Nerva.)

Hence the road to Oneglia passes through wild and picturesque scenery, by Ormeo and the Ponte di Nava, where it crosses, for the last time, the Tanaro. The marble called *Persigliano* is quarried hereabouts.

The source of the Tanaro is of difficult access, but the path is practicable. The mountain from which it rises is called the *Tanarelo*; the rush of waters is magnificent. The mountain scenery of this part of the Apennines is entirely distinct in character from the Alps on the N., or from the central range further S. It is more verdant and luxuriant than either.

Near this is the *Cavern of Aleramo*, where he and Adelasia took refuge with their seven sons, who, in process of time, became seven marquises.

7 m. *Ormea*. Having been nearly depopulated by the plague in 1630, it has never recovered. From Ponte di Nava the road ascends to the Col of the same name, the culminating point of the Apennines on this road (3150 ft. a. s.), to descend into the valley of the Arrosia at

12 m. *Pieve*, in a lonely valley, amongst bold mountains. The principal ch. has frescoes by *Luca Cambiaso*. The Arrosia, which is crossed on leaving Pieve, falls into the sea at Albenga.

Pass over the Col of San Bartolomeo, which separates the Arrosia and Impera torrents: along the l. bank of the latter a wide and easy road leads to

18 m. *Oneglia*. (See Rte. 12.)]

The rly. from Ceva continues E. to

11 m. *Millesimo* Stat., a poor village of less than 1000 inhab., on the Upper Bormida, 1490 ft. a. s., memorable for the battle between the French under Augereau, and the Piedmontese commanded by General Provera, in which the latter were defeated and forced to retire on Ceva and Mondovì, whilst

at the same moment Buonaparte was forcing the Austrians at Dego from Millesimo.

5 m. *S. Giuseppe di Cairo* Junct. Stat.

For the remainder of the line to

14 m. *Savona* Junct. Stat., see Rte. 8.

ROUTE 4.

TURIN TO ALESSANDRIA, BY ASTI.
RAIL.

Distance, 57 m.; time, 2½ to 3¼ hrs.; trains 8 daily.

Turin is described in Rte. 1.

From the *Porta Nuova* Stat. the line follows the l. bank of the Po, and crosses it before reaching

5 m. *Moncalieri* Stat., situated on the declivity of the S. extremity of the range of the Collina. The fine *Palace*, which crowns the hill above the town, was built by Vittorio Amedeo I., on the site of a building dating from the days of Jolanda. This palace was the last prison of Vittorio Amedeo II.; here he died after his removal from Rivoli. The gallery contains a long succession of family portraits, and also a curious series representing the hunting parties of Carlo Emanuele II. The little town has some vestiges of antiquity in its collegiate *Church*. The name of the place is said to be derived from *Monte Caillier*, the hill of quails, in the provincial language. Ariosto has made Moncalieri the seat of one of the Paladins of Charlemagne—slain, when sleeping, by Clorinda:—

“Dopo essi Palidon da Moncalieri
Che sicuro dormia fra due destrieri.”

The fair of Moncalieri is held on the 29th of October, and lasts for a week. It is one of the greatest cattle

markets of Piedmont; but it is also a pleasure fair, and a favourite holiday-time with both the country folks and the citizens. The road onwards is varied by beautiful undulations; mulberry-trees abound in the fields. In the W. the noble mass of the *Monte Viso* towers above the rest of the Alpine range. On the S.E. the Apennines, or rather the range connecting Alps and Apennines, is seen blue and clear in the extreme distance.

3 m. *Trofarello* Junct. Stat. [Rly. S. to Savigliano and Cuneo (Rte. 2), and branch line N.E. 6 m. to *Chieri*, described as an excursion from Turin in Rte. 1.] The road from here to the next stat. runs along the base of the Collina, studded with villas and farm-houses.

3 m. *Cambiano* Stat. The village stands on a gentle rise, about half a mile on the l. The line runs through the plain of Riva Chieri and Poirino, and crosses several streams. The road from Turin to Asti, by Chieri, here crosses the rly. The view of the snowy Alps is very fine from this part of the rte., extending from Monte Viso to Monte Rosa; the declivities of the hills in the foreground are covered with villas and farms. Beyond the stat. the country becomes hilly to

8 m. *Villanova* Stat., situated on the highest part of the plain that separates the waters flowing towards the Po on the one side, and the Tanaro on the E.

[*Valdechiesa*, 2 m. from Villanova, and an equal distance from Riva di Chieri, was founded in 1248 by the inhabitants of several townships which had been destroyed by the citizens of Asti and other places.]

The country hitherto passed through is chiefly laid out in corn-fields, with a few mulberry or vine plantations; the view of Monte Viso is very fine from Dusino. The rly. descends rapidly through deep cuttings to

16 m. *Villafranca* Stat., the difference of level being 350 ft. The geologist will here find himself in the midst of the tertiary sub-Apennine formation, abounding in marine shells; several remains of large fossil mammalia have been found here, near

Baldechieri, in the Val d'Andona, &c. In this neighbourhood is produced much of the wine commonly called *vino d'Asti*, the most drinkable of Piedmont. The vineyards are principally upon the undulating hills.

5 m. *San Damiano* Stat., near the confluence of the Triversa and Borbore torrents, in the same valley. Vines become more abundant here, on the declivities of the hills.

5 m. *Asti* Junct. Stat. (*Inns*: Leone d'Oro, Albergo Reale). Pop. 30,000. An ancient city of some celebrity (*Hasta Pompeija*), situated near the confluence of the Borbore and Tanaro, surrounded by fertile and picturesque hills. The original *Duomo* fell down in 1323, and the present ample Gothic edifice was completed about 1348. It is a fine and venerable building, filled with much painting, which unfortunately begins to suffer by decay. The choir was painted by *Carlone*; a Nativity doubtfully assigned to *Basano*. In a chapel to the l. of the high altar is a Nativity of the school of Cologne. This picture was much admired by Gaudenzio Ferrari, who has made a careful copy of it. By *Moncalvo* is a Resurrection: the terror of the soldiers is expressed with ability.

San Secondo, also a fine Gothic building; and here also is a good ancient Flemish painting, representing the Purification; and another in the same style, in the ch. of *Sta. Maria Nuova*.

San Pietro in Concava, probably an ancient baptistery, with the perplexing appearance of classical antiquity, and asserted to have been a temple of Diana.

The *Seminary*, by Count Alfieri, the cousin of the poet, is rich and picturesque in effect, and contains a good library.

In the *Palazzo Alfieri*, also built by the Count, is shown the room where Vittorio Alfieri was born, January 17th, 1749; his portrait and an autograph sonnet, addressed to his sister, decorate the apartment.

A statue of Alfieri adorns the principal square of the town.

The churches of the *Certosa* and *San Bartolommeo*, outside the town, were ruined by the French. In both are some remains of good paintings; about half the other churches in and about Asti were destroyed.

The *Astigiano*, or territory about Asti, contains several mineral and thermal springs. At *Castel Alfieri* are two wells, as to which the story runs that until the earthquake of Lisbon they were of pure water. Afterwards they became sulphuretted, and wholly unfit for domestic purposes, and continued so until 1807, when, a sharp earthquake having been felt at Pinerolo, but which did not extend to this province, the water became sweet again. This part of the country abounds with miocene fossils. They are most numerous in the *Val d'Andona*, and all the way from *Dusino*, about *Rochetta* and *Castel Nuovo*.

There is a good road from Asti to Acqui, passing over a hilly region that will interest the geologist, through *Costigliolo*, and *Nizza di Monferrato*. [Rly. from Asti, N., 29 m. to *Casale* (Rte. 10A), and, S., 13 m. to *Castiglione* in Rte. 5.]

Leaving Asti, the rly. follows the valley of the Tanaro to

6 m. *Anone* (Stat.), i.e., *ad Nonam*; the ninth mile station from Asti on the banks of the Tanaro; it is unhealthy, and the inhabitants are a good deal affected with the disease called *Pellagra*, common in Lombardy. Poor and unwholesome food, and particularly feeding on Indian corn, are supposed to be its principal cause.

3 m. *Cerro Stat.* The village is on a gentle rise on the l.: here the plain of the Tanaro opens, *Felizzano* being upon one of the last spurs of the *Astesan hills*.

4 m. *Felizzano* (Stat.); burnt three times in the 17th cent., besides sustaining many previous destructions. The country around is frequently inundated by the Tanaro.

4 m. *Solero Stat.* In the plain of the Tanaro. The river is crossed to

5 m. *Alessandria Junct. Stat.* (Buffet).

(Inns: *Albergo Nuovo dell' Universo*, *Alb. d'Italia*, *Alb. Europa*—all fairly good.) The city, pop. 57,000, stands between the Tanaro and the Bormida, near their junction, and is the most remarkable monument of the great Lombard league. This alliance, so powerful, so memorable, and yet so ineffectual for the preservation of the national liberties, began in 1164 by the confederacy of Verona, Vicenza, Padua, and Treviso; and included in 1167, besides these, Ferrara, Brescia, Bergamo, Cremona, Lodi, Parma, Piacenza, Modena, Bologna, Novara, Vercelli, Como, Venice, and, lastly, Milan;—all bound by solemn oath to defend their rights. The most powerful allies and willing subjects of the Emperor Frederick were the citizens of Pavia and the Marquis of Montferrat; and to keep these in check, the League determined to erect a new city, at once a fortress for their defence and a memorial of their liberties.

On the confines of the marquiseate of Montferrat and the Pavezano, or country of Pavia, was a small castle called *Robereto*; this was chosen as the site of the new city. The ground was carefully surveyed by engineers—for military architecture had already become a study among the Italians—and the expanse of the country and the course of the streams, not deep, but frequently inundating the adjoining plains, appeared excellently adapted for defence against the German cavalry. The astrologer stood by with his astrolabe, and the first stone was laid at the propitious moment. The blessing of the Pontiff was given, and in a general congress of the League it was determined that the new city should be called *Alessandria*, in honour of Pope Alexander III., the protector of the Guelphs, and the head of Catholic Christendom. The building of the city was more peculiarly entrusted to the Milanese, the Cremonese, and the Placentines. Genoa sent large sums of money. So earnestly did they labour, that before the close of the year the city was completed. The Ghibellines scornfully called it "*Alessandria della Paglia*" (*Paglia*, straw),

but the place rapidly rose to great power. The inhabitants of the surrounding villages and towns removed into it. From Asti came 3000, including some of the most noble families. Milan furnished a large contingent; and the siege laid to Alessandria by the incensed Emperor in 1174 ended in a disgraceful retreat from before the newly-erected walls. Subsequently, when he made peace with the city, he stipulated that it should assume the name of *Cesarea*, but the original appellation prevailed.

Alessandria has been strongly fortified by the sovereigns of the house of Savoy. The *Citadel*, built in 1728, is now the most interesting and the most prominent feature of the city. The road winds round it, passing over a covered bridge, under which the Tanaro seems to be lost. This fortress is larger than many towns, with a regular *Place* in the centre, a parish church, and large barracks and armouries. The French added to the fortifications of the city; and much more was projected by Napoleon. After Verona, Alessandria is now the strongest fortified town in Italy. By means of the sluices of the Tanaro the surrounding country can be inundated and rendered quite unapproachable.

There is little at Alessandria to detain the ordinary traveller. The *Duomo* is richly decorated; its principal work of art is a colossal statue of St. Joseph, by *Parodi*. The modern *Ch. of the Madonna di Loreto* says little for the talent of the architect.

Palazza Ghilino, built by Count Alfieri, and amongst the best examples of his style. It now belongs to the king.

Two great business *Fairs* are held here annually, in April and in October. The goods are sold in a species of bazaar erected for the purpose. The traveller who consults his purse and his comfort must not attempt to stop at Alessandria during these fairs.

Rly. N. to Arona and the shores of the Lago Maggiore, by Valenza, Mortara, and Novara (Rte. 9).—S. to Acqui and the valley of the Bormida (Rte. 8).—S.E. to Genoa (Rte. 7).—S.W. to N. Italy.—1877.

Brà and Cavaller Maggiore (Rte. 5); and to Piacenza, by Tortona, Voghera, and Stradella (Rte. 6).

ROUTE 5.

TURIN TO ALESSANDRIA, BY CAVALLER MAGGIORE, BRÀ, ALBA, AND NIZZA DI MONFERRATO.—RAIL.

Distance, 89 m.; *time*, 6 to 7 hrs.; *trains*, 3 daily.

This route, considerably longer than the preceding, will allow the traveller to visit an interesting country and some ancient sites, such as Alba and Pollentia.

Turin is described in Rte. 1.

For the *Rly.* as far as

8 m. *Trofarello* Junct. Stat., see Rte. 4, and thence to

20 m. *Cavaller Maggiore* Junct. Stat., see Rte. 2. Here the line turns E. to

8 m. *Brà* Junct. Stat. described in Rte. 3.

2 m. S.E. of Brà, on the N. bank of the Tanaro, is *Pollenzo*, a castle and a village, replacing the Roman municipium of *Pollentia*. Here the armies of the Triumvirate frequently assembled. It was celebrated for its manufactures of terra-cotta, praised by Pliny as being scarcely inferior to those of Samos. In the age of the Antonines, Pollentia was very flourishing; and it is supposed that the edifices, of which there are still considerable vestiges, belonged to that period. The walls of an amphitheatre and a theatre are still standing.

On the old road to Alba are the supposed remains of the Villa Martis, the birthplace of the Emperor Pertinax, who together with his father had an earthenware manufactory here.

Hard by is a field called "*Ciupelle*," of which the ground is covered with fragments of earthenware. Pollenzo was erected into a county by Wenzel or Wenceslaus (the emperor who was deposed by the electors in consequence of his vices), in favour of Antonio Pirro, a condottiere, who had served under Galeazzo Visconti of Milan in 1383; and with the assent of the Antipope, Clement, he erected, in 1385, a castle upon the site of a monastery. This picturesque building, with its overhanging machicolations and lofty dungeon tower, has been judiciously restored, and is a favourite residence of the present King of Italy.

Leaving Brà, the rly. crosses the low tertiary ridge which separates the valley of the Grana from that of the Tanaro at Santa Vittoria, which it follows as far as

12 m. **Alba Stat.** (Alba Pompeia), a very ancient episcopal town of 8500 inhab., on the rt. bank of the Tanaro, where the Querazzo joins it. The town is in a plain, surrounded by hills, producing much wine and silk. The Cathedral, dedicated to San Lorenzo, and founded in 1486, is attributed to Bramante, and contains in its choir a handsome mausoleum of the founder, Andrea Novelli. Alba was an Imperial fief, granted successively to the Counts of Saluzzo and the Viscontis, and as such it formed a part of the marriage portion given by Gian Galeazzo to his daughter Violante on her marriage with Lionel, Duke of Clarence.

The rly. continues to follow the Tanaro as far as

8 m. **Castagnole Junct. Stat.** [Branch Rly. N. to Asti in Rte. 4.]

15 m. **Nizza della Paglia**, or *di Montferrato Stat.*, so called to distinguish it from Nice or *Nizza di Mare*, the former having been originally composed of straw huts by the emigrants who had removed there. Nizza is situated on a torrent of the same name which here joins the *Belbo*, which it follows to

2 m. **Incisa Stat.**, and following the *Belbo*, now a good-sized stream, as far as

8 m. **Origlio Stat.**, 3 m. below which the latter river joins the Tanaro.

3 m. **Catalupo Stat.**, where our line joins that to Acqui.

5 m. **Alessandria Stat.** (Rte. 4.)

ROUTE 6.

ALESSANDRIA TO PIACENZA, BY TORTONA, VOGHERA, AND CASTEGGIO.—RAIL.

Distance, 60 m.; *time*, 2 to 4 hrs.; *trains*, 5 daily.

Alessandria is described in Rte. 4.

Soon after leaving that city the Bormida is crossed, the line to Genoa branching off on the rt.

The village of *Marengo* on the post-road is passed on the l. soon after crossing the Bormida, and the road continues through the plain of the battle-field. "On the evening of the 13th of June, 1800, the whole Austrian army mustered in front of Alessandria, having only the river Bormida between them and the plain of Marengo; and early in the following morning they passed the stream at three several points, and advanced towards the French position in as many columns. The Austrians were full 40,000 strong; while, in the absence of Dessaix and the reserve, Napoleon could at most oppose to them 20,000, of whom only 2500 were cavalry. He had, however, no hesitation about accepting the battle. His advance, under Gardanne, occupied the small hamlet of Padre Bona, a little in front of Marengo. At that village, which overlooks a narrow ravine, the channel of a rivulet, Napoleon stationed Victor with the main body of his first line, the extreme right of it resting on Castel Ceriolo, another hamlet almost parallel with Marengo. Kellerman, with a brigade of cavalry, was posted immediately behind Victor

for the protection of his flanks. A thousand yards in the rear of Victor was the second line, under Lannes, protected in like fashion by the cavalry of Champeaux. At about an equal distance, again, behind Lannes, was the third line, consisting of the division of St. Cyr, and the consular guard under Napoleon in person. The Austrian heavy infantry, on reaching the open field, formed into two lines, the first, under General Haddick, considerably in advance before the other, which Melas himself commanded, with General Zach for his second. These moved steadily towards Marengo, while the light infantry and cavalry, under General Elsnitz, made a détour round Castel Ceriolo, with the purpose of outflanking the French right.

"Such was the posture of the two armies when this great battle began. Gardanne was unable to withstand the shock, and, abandoning Padre Bona, fell back to strengthen Victor. A furious cannonade along the whole front of that position ensued. The tirailleurs of either army posted themselves along the margin of the ravine, and fired incessantly at each other, their pieces almost touching. Cannon and musketry spread devastation everywhere, for the armies were but a few toises apart. For more than two hours Victor withstood singly the vigorous assaults of a far superior force; Marengo had been taken and retaken several times ere Lannes received orders to reinforce him. The second line at length advanced; but they found the first in retreat, and the two corps took up a second line of defence considerably to the rear of Marengo. Here they were again charged furiously, and again, after obstinate resistance, gave way. General Elsnitz, meantime, having effected his purpose, and fairly marched round Castel Ceriolo, appeared on the right flank with his splendid cavalry, and began to pour his squadrons upon the retreating columns of Lannes. That gallant chief formed his troops *en échelon*, and retired in admirable order; but the retreat was now general; and, had Melas pursued the advantage with all

his reserve, the battle was won. But that aged general (he was 84 years old) doubted not that he had won it already; and at this critical moment, being quite worn out with fatigue, withdrew to the rear, leaving Zach to continue what he considered as now a mere pursuit.

"At the moment when the Austrian horse were about to rush on Lannes' retreating corps, the reserve under Dessaix appeared on the outskirts of the field. Dessaix himself, riding up to the First Consul, said, 'I think this a battle lost.' 'I think it is a battle won,' answered Napoleon. 'Do you push on, and I will speedily rally the line behind you.' And, in effect, the timely arrival of this reserve turned the fortune of the day.

"Napoleon in person drew up the whole of his army in a third line of battle, and rode along the front, saying, 'Soldiers, we have retired far enough—let us now advance—you know it is my custom to sleep on the field of battle.' The enthusiasm of the troops appeared to be revived, and Dessaix prepared to act on the offensive. He led a fresh column of 5000 grenadiers to meet and check the advance of Zach. The brave Dessaix fell dead at the first fire, shot through the head. 'Alas! it is not permitted to me to weep,' said Napoleon: and the fall of that beloved chief redoubled the fury of his followers. The first line of the Austrian infantry charged, however, with equal resolution. At that moment Kellerman's horse came on them in flank, and, being by that unexpected assault broken, they were, after a vain struggle, compelled to surrender. General Zach himself was here made prisoner. The Austrian columns behind, being flushed with victory, were advancing too carelessly, and proved unable to resist the general assault of the whole French line, which now pressed onwards under the immediate command of Napoleon. Post after post was carried. The noble cavalry of Elsnitz, perceiving the infantry broken and retiring, lost heart; and, instead of forming to protect their retreat, turned their horses' heads and gal-

loped over the plain, trampling down everything in their way. When the routed army reached at length the Bormida, the confusion was indescribable. Hundreds were drowned—the river rolled red amidst the corpses of horses and men. Whole corps, being unable to effect the passage, surrendered; and at ten at night the Austrian commander with difficulty rallied the remnant of that magnificent array on the very ground which they had left the same morning in all the confidence of victory."

The portion of the plain on which the battle was fought was purchased by M. Giovanni Delavo, who in 1847 erected there a *Museum*, and a monument to the memory of Napoleon.

From the Bormida the rly. runs across the plain, here richly cultivated, passing by

5 m. *La Spinetta* Stat., the nearest point of the line to Marengo.

4 m. *San Giuliano* Stat.: cross the Scrivia before arriving at

5 m. *Tortona* Junct. Stat. (*Inn*: Croce Bianca), the *Dertona* of the Romans, a town of 13,500 inhab., situated at the base of one of the last spurs of the sub-Apennine hills, about $\frac{1}{2}$ m. beyond the rt. bank of the Scrivia, one of the most ancient cities of Northern Italy; it was one of the towns of the Lombard league, and was levelled to the ground by Frederick Barbarossa. It was fortified by Vitore Amedeo II.; but the French blew up the citadel in 1796, after its surrender, in virtue of the stipulations of the treaty of Cherasco. The *Duomo*, built 1584, contains a remarkable ancient sarcophagus, on which are inscriptions in Greek and Latin, to the memory of P. Ælius Sabinus, and a curious mixture of pagan and Christian emblems. The former are by far the most prominent. Castor, Pollux, and the fall of Phaëton stand out boldly; whilst the lamb and the vine more obscurely indicate the faith of the mother who raised the tomb. This curious combination may be explained by supposing that the family were afraid to manifest their belief. In the

ch. of *San Francesco* is the rich chapel of the Garofali family.

[Branch Rly. S.W. 12 m. to *Novi* Junct. Stat., in Rte. 7.]

6 m. *Ponte Curone* Stat., a village so named from the torrent which runs close to it. The rly. continues across the plain, having the hills on the rt., passing through

5 m. *Voghera* Junct. Stat., the Iria of the Romans. (*Inns*: Italia, Moro.) 15,000 inhab. The country around Voghera, which is situated in the plain at some distance from the sub-Apennine hills, is very fertile. The ch. of *S. Lorenzo* is an elegant building of the 17th cent. Near the altar is the tomb of a certain Count Taddeo de Vesme, with an inscription announcing that when it was opened in 1646, his body, buried in 1458, was found entire, and that on separating one of the arms, blood flowed from it. This count, despoiled of his possessions by Ludovico Sforza, died in the odour of sanctity. Here is preserved, in a curious reliquary, a thorn of the crown of our Saviour, presented in 1436 to this ch. by Archbishop Pietro de Giorgi, whose tomb is in the middle of the aisle. There is also an ostensor, weighing 25 lbs., made at Milan about the same period. This is one of the Italian towns in which printing was earliest introduced; and the books produced here are of the greatest rarity. Voghera having been a station on the Via Emilia, several Roman antiquities have been found near it.

[Branch Rly. N. 17 m. to Pavia for Milan.]

Leaving Voghera, the railway approaches gradually the hilly region.

6 m. *Casteggio* Stat. (*Inn*: Albergo d'Italia); 2900 inhab.; the ancient Clastidium, a town of importance in Cisalpine Gaul, celebrated as the place where Claudius Marcellus gained the *spolia opima*, by defeating and slaying Virdomarus, King of the Gæsatæ. It has been an important military position from the time of the Gallic and Punic wars down to the last great European conflict. It was besieged by

Hannibal, and might have defied his power; but 200 pieces of gold paid to Publius Darius, the commander, purchased the fortress; and the provisions and stores found therein were of the greatest utility to the Carthaginian army. Of the Carthaginian general there is yet a remarkable memorial. About a quarter of a mile from the town is a spring of very pure and clear water, called by immemorial tradition "*Fontana d'Annibale*," and girt by a wall, which he is said to have built. It is close to the track of the Roman army, and about 100 yards from the modern road to Piacenza. It was near Casteggio that, on the 9th of June, 1800, the great battle between the French and the Austrians was fought, usually called the battle of *Montebello*, from the village on the hill, about 1 m. W. of it, where the French finally routed the *corps de reserve* of the enemy. The Austrians defended themselves in Casteggio with great valour; and the hills near the town were constantly occupied and re-occupied by the contending parties; but the fortune of the day was decided by Victor, who broke the centre of the enemy; and when Napoleon came up to the assistance of the French vanguard, the victory had been already gained. It was nearly on the same site that the united armies of the French and Piedmontese defeated the Austrians in May 1859: the first great success of the allied armies during the Italian war. A few fragments of walls and towers are the only remaining vestiges of antiquity in this town; but many curious Roman inscriptions, bronzes, and coins have been found here. From Casteggio the rly. follows the base of the hilly region, through corn-fields, the hills being covered with vines.

7 m. *Broni* Stat., a town of 4500 inhab., near the site of the Roman station of *Carrullomagus*, in a pretty position near the Apennines. The collegiate ch., founded by Azzo, Marquis of Este and Ferrara, in the 13th cent., is a building of various ages and styles: some portions are of the 10th cent. It has been richly fitted up by the inhabitants: and boasts a silver shrine,

with the relics of San Contardo, the son of the founder. Good wine is made in this neighbourhood.

3 m. *Stradella* Stat., at the extreme northern point of the hills, which here approach within 2 m. of the Po. Following the base of the hills, the rly. gradually approaches the Po.

2 m. *Arena Po* Stat. The village is at some distance on the l. Half-way between this stat. and the next cross the Bardonezza torrent, formerly the boundary between Piedmont and the duchy of Piacenza.

5 m. *Castel S. Giovanni* Stat., on the l. bank of the Corona. Formerly the frontier-town of the ex-duchy of Parma and Piacenza.

3 m. *Sarmato* Stat. Here the line separates from the hills on the rt., and soon crosses the Tidone stream.

5 m. *San Nicolo* Stat., near the l. bank of the Trebbia, on leaving which the river is crossed on the magnificent bridge erected in 1825 by the Empress Maria Louisa, under the direction of the engineer Coccaneli, at an expense of 47,200*l.* sterling. It consists of 23 arches, its length is 500 yards, and the width between the parapets 26 ft. A column at its extremity recalls the three great battles which took place in the neighbourhood. By an act of useless precaution—for the river was dry at the time—the Austrians blew up some of the arches on the eastern side, in their retreat from Piacenza, in May, 1859.

The lower course of the Trebbia is celebrated in the military history of Italy as having witnessed three great battles, each of which decided the fate of Italy for the time; the first, between Hannibal and the Romans under the Consul Sempronius, B.C. 218, which opened Central and Southern Italy to the Carthaginian invader; the second, in 1746, between the united armies of France and Spain on the one side, and the allied Austro-Piedmontese, which led to the momentary expulsion of the Bourbons from Parma and Piacenza; and the last, in June 1799, when the French army, under Macdonald, after a prolonged struggle of three days, and a loss of 15,000 men, was obliged to

retreat before the Russians and Imperialists, commanded by Suwarrow. The site where Hannibal defeated Sempronius, or where the force of Mago was placed in ambuscade, which so greatly contributed to that disaster, cannot be ascertained with certainty, but it is probable that, Hannibal being encamped on the l. bank, the Romans attacked him nearly on the same spot where, by a similar manœuvre, Macdonald, 2000 years afterwards, made a last effort to defeat his Russian antagonist—about 5 m. to the S. of the modern bridge. The battle of 1746 took place nearly under the walls of the Piacenza, the great feat of the day being Prince Lichtenstein's charge on Maillebois' columns near to San Lazzaro. The battle-field on the last occasion (June 20, 1799), between the French under Macdonald, and the Austro-Russians commanded by Suwarrow, was on the l. bank of the river from Grignano upwards to Rivalta, the first being about 3 m. on the right of the village of St. Nicolo, on the post-road, before arriving at Maria Louisa's bridge. Macdonald, being forced to retire from Tuscany, crossed the Apennines into the upper valley of the Trebbia, hoping to be joined by Moreau, then in the Genoese territory. Suwarrow, however, managed, by his great activity, to prevent this junction, and to place himself between the two Republican armies. Attacked by Macdonald during three days, he opposed to him an energetic resistance, the whole ending by one of the most disastrous defeats that the Republican armies of France had yet experienced.

Soon after crossing the bridge the spires of Piacenza come into view, and the rly., after running past the half-ruined walls of the city, and the elegant ch. of La Madonna della Campagna on the rt., reaches

6 m. **Piacenza Junct. Stat.**, situated at the extremity of the city, outside the Porta di S. Lazzaro. (See Rte. 33.)

ROUTE 7.

ALESSANDRIA TO GENOA.—RAIL.

Distance, 47 m.; *time*, 2¼ to 3¼ hrs.; *trains*, 6 daily.

Alessandria is described in Rte. 4.

Soon after leaving the stat. the rly. crosses the Bormida; it then runs along the western side of the battle-field of Marengo (see Rte. 6), distant about 2 m., to

6 m. *Frugarolo Stat.*, near the village of Bosco, in the extensive plain of Marengo, richly cultivated in corn, mulberry-trees, &c.

7 m. *Novi Junct. Stat.* (*Inns*: l'Euro-ropa, very tolerable; the Aquila Nera, good and clean.) This is the best sleeping place between Milan and Genoa. It is a town of 10,800 inhab., with a considerable trade, but offering nothing remarkable, except some picturesque old houses. The silk produced about Novi is amongst the best in Italy. [Branch *Rly.* N.E. 12 m. to *Tortona Junct. Stat.* in Rte. 6.]

Beyond Novi we approach the Apennines, and the country becomes very beautiful. Fine hills in the distance, and groves of chesnut-trees, cheer and enliven the way.

5 m. *Serravalle Stat.* Near the entrance to the mountain valley of the Scrivia, which flows close to the village, and which is crossed by a bridge: the hills rise picturesquely on either side, and the geologist will here observe an interesting section of the tertiary marine strata dipping away from the central range. The rly. follows the sinuosities of the valley, passing through a long tunnel after leaving Serravalle. A tunnel is traversed before

3 m. *Arquata Stat.* A fine ruined castle surmounts the hill, and the road continues to increase in beauty.

5 m. *Isola del Cantone* Stat., near a small village of that name, on a promontory at the junction of the Scrivia and another stream. A fine bridge has been thrown over the former river at this point.

3 m. *Ronco* Stat., in a romantic position.

3 m. *Busalla* Stat., on the Scrivia, the last stat. on the northern declivity of the Apennines, and the summit-level of the entire line of rly. between Turin and Genoa. From the pass or *Col di Giove*, the culminating point above the Mediterranean, a considerable portion of the valley of the Polcevera, leading to Genoa, and the peaks behind that city crowned with their detached forts, are seen.

The great *Tunnel* which traverses the central ridge of the Apennines commences at Busalla; it is 3470 yards, or very little short of two English m., in length; the whole of this distance is not, however, excavated in the mountain; the first part being an artificial tube or archway parallel to the Scrivia, it having, from the friable nature of the rock, been found impossible to form a cutting that would exclude the river, and prevent infiltrations from torrents descending from the hills above to empty themselves into the Scrivia: the rest of the tunnel (about 3000 yards) is excavated in the rock, a friable calcareous schist; the whole is walled, and 14 shafts descend from the surface to convey air. A portion of the stream of the Scrivia has been diverted through the tunnel to supply Genoa with water. Notwithstanding the very steep incline, the passage through the tunnel, as well as that along the rest of the line leading to Genoa, is very safely effected by engines of a peculiar construction, made by Messrs. Stephenson of Newcastle. Emerging from the tunnel, we enter the valley of the Polcevera, which the rly. follows, to near the gates of Genoa. The works of the railroad in all this extent have been admirably constructed, the greater portion of the line being on terraces of solid masonry, or on gigantic embankments.

Once on the S. declivity of the chain, the entire appearance of the country and the people changes: vines grow luxuriantly at Ponte Decimo, near the S. opening of the tunnel, and are soon succeeded by olive-trees; the Cane, or *Arundo donax*, grows luxuriantly; and before reaching Genoa, the traveller arriving from beyond the Alps will, for the first time, see oranges growing in the open air; the villages he passes through have also quite a southern appearance, and the language spoken is different, being the Genoese dialect. As Genoa is approached, the villas of the Genoese aristocracy succeed; the rly. runs along the base of a ridge crowned by fortifications on the l., and after passing through

12 m. *San Pier d'Arena* Stat. (Rte. 12) it enters the tunnel of the Lanterna, to emerge from it a few hundred yards before reaching the stat. in Genoa, situated near the Piazza di Aqua Verde.

2 m. **Genoa** TERMINUS. (Rte. 12.)

ROUTE 8.

ALESSANDRIA TO SAVONA, BY ACQUI, DEGO, AND MONTENOTTE.—RAIL.

Distance, 65 m.; *time*, 4 to 5 hrs.; *trains*, 2 daily.

This is a very interesting line to the military traveller, as it is over ground rendered celebrated by Napoleon's first Italian campaign in 1796; the greater part of it is up the valley of the Bormida to the passes of Montenotte and Cadibona.

Alessandria is described in Rte. 4. The rly. runs S. to

5 m. *Cantalupo* Stat., in the plain; here the route to Nizza di Monferrato, Alba, and Brà branches off (Rte. 5). The line enters the hilly country at

2 m. *Borgoratto* Stat., following the l. bank of the Bormida to

2 m. *Gamalero* Stat., a small village in a pleasant country, and thence to

1 m. *Sezze* Stat., the village at some distance on the l. beyond the Bormida.

4 m. *Cassine*, 4000 inhab., on a height overlooking the valley of the Bormida. This small town maintained many a sturdy conflict with its powerful neighbour Alessandria.

7 m. *Acqui* Stat. (*Inns*: Thermal Establishment and several Hotels). This city, of 8200 inhab., is the seat of a bishop. It is the *Aquæ Statiellæ* of the Romans, and was the ancient capital of the Statielli, a Ligurian nation, and acquired much celebrity under the Romans from its hot springs. The whole country abounds with them. Within the walls is the spring called the "Bollente," with a heat of 167° F. The flow is abundant, and never diminishes. The water is used by the inhabitants for the purposes of washing, though, both to taste and smell, disagreeably impregnated with sulphuretted hydrogen. The bath-houses are on the opposite bank of the river, where several springs issue from the ground, their temperature varying from 111° to 124° F. They were built in the 16th cent., by the Duke of Mantua, but have been improved. The mud of the baths is considered to have most efficacy. Gout, paralysis, and rheumatic affections are the complaints in which they are peculiarly useful. Dr. Cantu, a Piedmontese physician, discovered iodine in the waters, to which he attributes much of their virtues, and also a trace of bromine. These baths would be more frequented if the accommodation for visitors were better. The wine of the neighbourhood is good.

The few Roman remains which escaped the destruction of the city by the Goths attest its ancient magnificence. Four arches of a massive yet elegant *Aqueduct* are the most conspicuous. Several reservoirs and other

portions of the thermæ may be traced. One spring retains, by tradition, the name of "the fountain of Pallas." The block or nucleus of a large sepulchral monument is called the *Carné* by the common people, a name having a curious, though perhaps accidental, similarity to the Gaelic and Cymric *cairn* or *Carnedd*. Numerous inscriptions relating to the Lollian, Mettian, Rutilian, Petronian, Rubrian, Menian, and Plautian families, as well as urns, lamps, and idols, have been found near the branch of the Via Emilia which ran by the city. Coins extending from Augustus to Theodosius have also been found.

Acqui was the capital of the Upper Montferrat, and some of the towers erected by the Palæologi yet remain. It suffered much during the revolutionary wars.

The *Duomo*, begun in the 12th cent., has a fine and venerable porch, with an ample flight of stone steps, which adds to its effect. The interior is divided into a nave with four aisles. The *ch.* of *San Francesco*, a Gothic building scarcely inferior to the *Duomo*, is in ruins, having been reduced to this state by the French.

The *Monte Stregone*, or Mountain of the Great Wizard, rises above the city. Here the hot springs have their sources.

On leaving Aquis, the rly. follows the banks of the Bormida, to

3 m. *Terzo* Stat., on the site of a Roman stat.—*ad Tertium*—its distance from Acqui.

3 m. *Bistagno* Stat., 2000 inhab. The two branches forming the Bormida unite beyond this village—the Bormida di Spigno descending from the Altare or Cadibona Pass, and the Bormida di Millesimo, which rises at the foot of Monte Calvo. The rly. follows the first of the two, nearly in a true S. direction, to

8 m. *Spigno* Stat., a village of 3000 inhab., in a fertile territory, producing much silk and wine.

5 m. *Dego* (Degus) Stat., 2300 inhab., having little to interest the traveller, except its historical recollections. It is situated in a bend, on the

1. bank of the Bormida: its territory produces a good deal of wine and some silk.

Dego, from its situation on one of the high-roads into the plains of Lombardy and of Piedmont, has suffered severely on several occasions from military operations, but especially in 1794, when it was occupied by Masséna, and in 1796, when it was the scene of one of the sanguinary battles that opened to Napoleon the conquest of Italy. The French general, having succeeded by a masterly movement in cutting through the centre of the allied army of the Piedmontese and Austrians at Montenotte on the 12th of April (see below), proceeded to attack each in turn. The Austrians, after their disaster at Montenotte, retreated along the Bormida, and occupied Dego, where their conquered division received reinforcements from the main body of the Imperial army, then about Genoa. After beating the Piedmontese under Colli at Millesimo, and forcing them to retreat on Ceva and Mondovì, Napoleon, having under his orders Laharpe and Masséna, attacked the Austrians at Dego. After a series of hard-fought actions during two days, the Imperial general was obliged to retreat upon Acqui, leaving 3000 prisoners and 13 cannon in the hands of the French. Two days afterwards, however, a gallant attempt was made by General Wickasowich, at the head of 6000 Austrian grenadiers, to retrieve the past disaster of his countrymen. Dego was retaken, with 600 French in it; but Napoleon, uniting his forces, pounced upon Wickasowich unexpectedly, and soon recovered it, making 1600 Imperialists prisoners. The result of the battle of Dego was that the Imperialists were prevented from forming a junction with, or relieving, their Piedmontese allies, already hard pressed by Napoleon at Ceva, and ultimately defeated at Mondovì (see Rte. 3), and they were obliged to retreat on Alessandria, to cover Milan from an attack by Napoleon. It was at the battle of Dego that Lannes was first distinguished by General Buonaparte, who for his gallant

conduct made him a colonel on the field of battle.

5 m. *Cairo (Cairum) Montenotte* Stat. Cairo is the principal town in this upper valley of the Bormida, and is supposed to have been a station on the Via Emilia, which from Rimini led to Savona, pop. 3500. Some iron-furnaces in the neighbourhood. The old road to Savona by the *Pass of Montenotte*, now abandoned, struck off to the l. from this point, passing by the battle-field of Montenotte. A mule-path, frequented by the Genoese fishermen, still exists over the pass. The new road was commenced in 1800 by Napoleon; and a handsome stone bridge of 7 arches has been thrown over the Bormida at Cairo. Instead of crossing a difficult col, as that of Montenotte was, it penetrates into Maritime Liguria by that between Altare and Cadibona, perhaps the lowest pass or depression in the whole chain of the Apennines, for the Apennines may be considered to commence hereabouts.

It was at Montenotte that Napoleon, on the 12th of April, 1796, succeeded in piercing the centre of the Allied army by a masterly movement. Encamped at Savona, having the Austrian commander-in-chief in front, at Voltri, he had detached a corps of 1200 men, under Colonel Rampon, to occupy the pass of Montenotte. The latter was vigorously attacked by a vastly superior force of the Imperialists under General Roccavina, who was severely wounded, and the command devolved on Argenteau. Forced to shut himself up in the dismantled redoubt of Monte Legino, the French commander defended himself with heroism until night closed in, exacting from his soldiers an oath that they would conquer or die. Napoleon, hearing of Rampon's critical position, immediately broke up from Savona, unobserved, owing to the darkness of the night, with the greater part of his forces, and by daybreak the next morning was able to relieve Rampon. The Austrians were completely beaten, losing 1000 killed, 2000 prisoners, and 5 pieces of cannon; but what was more

serious still, their centre having been forced, their main body was obliged to retreat on Dego.

There are remains of a Roman road about a mile beyond Cairo, and the ruins of a convent, said to have been founded by St. Francis himself, but burned down by the French in 1799.

2 m. *San Giuseppe* Junct. Stat.

[Rly. W., by Ceva and Cherasco, to Turin, Rte. 3.)]

The village of *Carcare*, pop. 1500, lies to the l., where the valley widens, and in a military point of view occupies an important position; for this reason it was selected by Napoleon, after the battle of Montenotte, as his head-quarters, from which he directed his operations against the Austrians in the valley of the Bormida, and the Piedmontese at Millesimo, and in that of the Tanaro.

To the rt. is *Altare*, the last village on the northern declivity of the Apennines, and only 7 Piedmontese m. as the crow flies from the shores of the Mediterranean at Savona.

The great depression of this part of the Ligurian Apennines gave rise to the project of the French government, in 1805, of establishing a communication by a canal between the valley of the Po and the Mediterranean. Altare was in that project selected as the site of an immense reservoir to supply the canal in its descent, through the valley by which we have travelled, to Alessandria, from whence the Tanaro is navigable to the Po.

There are mines of lignite coal in the environs of *Cadibona* belonging to the tertiary geological epoch. This coal contains bones of an extinct quadruped, the *Anthracotherium*, also found in the tertiary strata of the Paris basin, of Alsace, the Isle of Wight, &c.

From the Pass of Altare the line descends with a S.E. course to

14 m. *Savona* Junct. Stat. See Rte. 12.

ROUTE 9.

ALESSANDRIA TO ARONA, ON THE LAGO MAGGIORE, BY MORTARA AND NOVARA.
—RAIL.

Distance, 65 m.; *time*, 3¼ to 6 hrs.; *trains* 3 daily.

This line, combined with that from Genoa to Alessandria, furnishes the easiest mode of reaching Switzerland from the shores of the Mediterranean.

Alessandria is described in Rte. 4.

The first part of the line, as far as the Po, runs through a hilly country, the E. angle of the tertiary range of the Astigiano, between the Po and the Tanaro: a gradual ascent brings us to

6 m. *Val Madonna* Stat., nearly at the summit-level, from which an equally gradual descent, after passing through a long tunnel, leads to

4 m. *Valenza* Junct. Stat., a short way on the l. of the town, which contains a population of 4000. Here was a strong fortress which was taken by the Austrian general Leutrum in 1746. [Rly. N.W. to *Casale* (14 m.) and *Vercelli* (26 m.) (See Rte. 10)]. Soon after leaving Valenza, the Po is crossed by a fine bridge of 20 arches.

4 m. *Torreberetti* Junct. Stat. [Branch rly., N.E., 26 m. to *Pavia*.]

4 m. *Sartirana* Stat., near a considerable town in a rich agricultural district.

1 m. *Valle* Stat. The rly. now crosses numerous streams and canals, the country being highly irrigated, and laid out in pasturage and rice-fields, to

5 m. *Olevano* Stat., near the l. bank of the *Agogna*, descending from Novara, situated amidst a network of canals.

3 m. **Mortara** Junct. Stat. (7000 inhab.), the chief town of the Lomellina, the district between the rivers Ticino and Sesia; its name is supposed by some to be derived from *Mortis ara*, the altar of death, the country around being unhealthy, from its luxuriant vegetation, rice-fields, and irrigation; by others from the slaughter of the Lombards by Charlemagne, whom he defeated in A.D. 774.

Santa Maria, the principal church, has been a good specimen of Italian Gothic; it is now much dilapidated. In this neighbourhood took place a severe action between the Piedmontese and the Austrians on the 21st of March, 1849, when the former, overpowered by numbers, were obliged to fall back on Novara.

[Rly., N.E., to *Milan*, and S.W. to *Casale*, see Rte. 10A.]

The line now follows the course of the *Arboroso* stream nearly to Novara.

5 m. **Borgo Lavezzaro** Stat. 3 m. on the rt. is the town of *Gravellona*, in the plain of the Terdoppio.

3 m. **Vespolate** Stat. From here the rly. has a steeper incline than hitherto, running parallel to the post-road passing from *Garbagna* to *Olegno*. It was about here, and over the fields reaching to the hamlet of *La Bicocca*, $\frac{1}{2}$ m. on the l., that the battle raged most violently on the 23rd of March, 1849. (See Rte. 11.)

7 m. **Novara** Junct. Stat. [Rly., E. to *Rho* for *Milan*, S.W. to *Vercelli*, and N.W. to *Gozzano* for the lake of *Orta* (see Rte. 11).] Between *Novara* and *Arona* the rly. runs parallel to the Ticino and the W. shore of the *Lago Maggiore*. 1 m. beyond *Novara* cross the *Cavour* Canal.

10 m. **Oleggio** Stat., a large village, about 3 m. W. of the Ticino.

5 m. **Varallo Pombia** Stat. The rly. cuts through low gravel hills, the remains of ancient moraines, left by glaciers when they extended thus far from the mountains. The view of the *Monte Rosa* and of the *Snowy chain* of the *Pennine Alps* is magnificent.

2 m. **Borgo Ticino** Stat. The rly. rises all the way from *Novara* to this

station, descending afterwards to near the shores of the lake, which it follows to

5 m. **Arona** Stat. The rly. stat. is at the S. extremity of the town, close to the lake and to the quay where the steamers start from. (See Rte. 14.)

ROUTE 10.

ALESSANDRIA TO VERCELLI, BY CASALE.
RAIL.

Distance, 35 m.; time, $2\frac{1}{4}$ to 3 hrs.; trains, 4 daily.

Alessandria is described in Rte. 4 and for the rly. as far as

10 m. **Valenza** Junct. Stat., see Rte. 9. Thence a branch N.W. to

14 m. **Casale** Junct. Stat. (*Inns*: *Angelo*; *Tre Re*), an important city, 27,600 inhab., the capital of the ancient marquisate of *Montferrat*. In after times it was a much-contested position; and the citadel, founded in 1590 by Duke *Vicenzo*, was one of the strongest places in Italy. The *Castle* or palace, yet standing, was embellished by the *Gonzagas*. Many Roman remains have been found here; amongst others, coins of the earliest ages of the republic. *Casale* has been greatly strengthened, and, with *Alessandria* and *Verona*, it is now one of the great military strongholds of Northern Italy.

The *Cathedral*, or *Duomo*, is supposed to have been founded by *Liutprand*, King of the Lombards, in 742; and the archives of the chapter contain a charter engraved upon a tablet of lead, thought to confirm this opinion. Repairs and decorations have effaced many of the original features of the Lombard building. It contains some paintings: the best is a *Baptism* by *Gaudenzio Ferrari*, a portion of a larger picture which was destroyed

by fire. The chapel of St. Evasius, patron of the city, has been decorated with much splendour; the shrine is of silver. In the sacristy (though the French removed a large portion of its contents) are still some curious specimens of art. A cross taken from the inhabitants of Alessandria, covered with plates set with gems. Another of rich workmanship in enamel, given by Card. Theodore Palæologus. A statue by Bernini, forming part of a group of the *Spasimo*, from the suppressed convent of Santa Chiara. The altar, with alto-relievs, was formerly in the chapel of Sant' Evasio. Amongst the archives are some valuable MSS. of the 10th cent., and an ancient sacrificial vase in silver representing the Triumph of Bacchus.

**San Domenico*, one of the last monuments of the Palæologi, was begun by them in 1469, and consecrated in 1513. The memory of this family is preserved by the tomb erected by the King of Sardinia in 1835, and in which the remains of several of its princes have been deposited. The building is supposed to be after the designs of Bramantino, and from the elegance of its proportions and the richness of its façade, it may rank among the finest of the sacred edifices in this country. It contains paintings by Pompeo Battoni and Moncalvo. Here is the fine canopied mausoleum, adorned with quaint allegorical bas-reliefs, of *Benvenuto di San Giorgio* (d. 1527). He wrote a chronicle of Montferrat, of much importance in the general history of Italy; he was a knight of Malta, and is represented upon his tomb in the habit of his order. The style of the whole is interesting, as being the parent of that which prevailed in England in the days of Elizabeth.

Sant' Ilario enjoys the reputation of having been once a pagan temple. It is said to have been consecrated by St. Hilary in the 4th cent. Some curious specimens of early paintings still remain.

The old *Torre del grand' Orologio* was built before the year 1000. It was

altered in 1510 by William IV., Marquis of Montferrat, whose arms are cast upon the great bell. The *Palazzo della Città*, originally the property of the noble family of Blandrate, is attributed to Bramante; and the portal and porticoes are not unworthy of his reputation. Some frescoes yet ornament the roof and walls. *Palazzo Delavalle* contains some frescoes attributed to *Giulio Romano*. In the *Palazzo Callori* is a portrait of Gonzaga, abbot of Sant' Andrea, at Mantua, by *Titian*.

[*Trino*, 7000 inhab., lies 8 m. to the N.W. The insalubrity of the country has caused the population to decrease. Great herds of swine are reared in the marshes, and the hams of Trino are celebrated throughout Piedmont. Trino was the birthplace of Bernardino Gioioto, a celebrated printer, who established himself at Venice in 1487, and became the father of a long line of typographers. Trino originally belonged to Vercelli, and was the constant object of contention between it and the marquises of Montferrat. When Carlo Emanuele I. claimed the marquisate, he took Trino after a siege; and having been assisted by his two sons Victor Amadeus and Francesco Tomaso, the achievement was commemorated by this jingling epigram:—

“Trina dies Trinum trino sub principe cepit.
Quid mirum? numquid Mars ibi trinus erat.”]

From Casale a branch Rly. runs N.E. to Mortara for Milan, and S.E. to Asti for Turin (see Rte. 10A); and N.W. the line continues through *Balzalo* and *Asigliano* to

14 m. **Vercelli** Junct. Stat., Rte. 11.

ROUTE 10A.

TURIN TO MILAN, BY ASTI, CASALE, AND MORTARA.—RAIL.

Distance, 113 m.; *time*, 8 hrs.; *trains*, 2 daily.

Turin is described in Rte. 1. This is a circuitous route, with few connecting trains. For the rly. E., as far as 35 m. *Asti* Junct. Stat., see Rte. 4. Here the line turns N.E. across a hilly country to

29 m. *Casale* Junct. Stat., described in Rte. 10. Thence the line, crossing the *Sesia*, continues N.E. to

9 m. *Candia Lomellina* Stat.

There are some frescoes in the ch. of Sta. Maria at Candia, by Lanini; and the neighbouring village of *Cozzo* is said to have been founded by King Cottius. Thence through the rich country of the Lomellina.

9 m. *Mortara* Junct. Stat., described in Rte. 9. The whole district is intersected by rivers, watercourses and canals; and the rice-plantations add to the insalubrity of the marsh-lands around.

9 m. *Vigevano* Stat. (*Inn*: Alb. Reale), 18,000 inhab.; a place of considerable trade, silk manufactures, silk worms' eggs, &c. Handsome school, with façade of granite. The ancient Castle of the Sforzas, altered in 1492 by Bramante, is now a barrack. The cathedral, a good building, has been repaired and decorated.

Cross the *Ticino* 2 m. farther on, and enter Lombardy.

7 m. *Abbiategrosso* Stat., a large village near the *Naviglio Grande*. (See Rte. 11.) The large infirmary is a dependency of the great hospital of Milan.

12 m. *Corsico* Stat. Much of the

cheese exported under the name of Parmesan, but known in the country as *formaggio di grana*, is made hereabouts.

8 m. *Milan*, Central Stat., Rte. 20.

ROUTE 11.

TURIN TO MILAN, BY VERCELLI, NOVARA, AND MAGENTA.—RAIL.

Distance, 94 m.; *time*, 3 $\frac{3}{4}$ to 6 hrs.; *trains*, 5 daily.

This direct route passes through a level country at the foot of the Alps. Seats on the l. side of the carriage are best.

From the *Central Rly. Stat.* at *Turin* the line crosses the *Dora Riparia*, and then runs parallel to the l. bank of the *Po*, passing by

11 m. *Settimo* Junct. Stat., a town on the rt., bearing in its name the reminiscence of its Roman origin, *ad septimum*.

[Branch Rly. N. 14 m. to *Rivarolo*.]

4 m. *Brandizzo* Stat., the village of 1490 inhab., on the rt., is of great antiquity. It is noticed in the ancient itineraries as one of the stations where the pilgrims to Jerusalem were accustomed to change horses.

The *Malone* and *Orco* torrents are crossed. These, like the other streams already passed, flow into the *Po*, and, like that river, frequently inundate the adjoining lands.

3 m. *Chivasso* Junct. Stat. (*Inn*: Moro). A small city on the l. bank of the *Po*; pop. 9000. It was long considered as the key of Piedmont, and in 1798 it opposed a considerable resistance to Marshal Joubert when executing the decree of the Directory, by which he was ordered to dethrone the House of Savoy. The fortifications

were destroyed by the French in 1804, when their possession of Lombardy placed Chivasso in the midst of their territory. Chivasso was the ordinary court residence of the Marquises of Montferrat, who, as sovereigns, held so conspicuous a place in the mediæval history of Italy, though Casale was their capital. One of them was taken prisoner near Alessandria, and was imprisoned in an iron cage, where he died in 1270. The Marquis Giovanni, surnamed the Just, who was much loved by his people, died here in 1305. He had been attended during his malady by Manuel di Vercelli, a physician of great reputation, who followed as one of the mourners. Suspicions had been spread that the doctor had neglected or made away with his employer; the people rushed upon him and literally tore him in pieces. The Marquis Giovanni had no children, and his dominions devolved to his sister Violante (Irene, the Greeks called her), the Empress of the East, wife of Andronicus Comnenus Palæologus. Their second son, Teodoro, was selected to exercise his mother's rights, and in his person began the dynasty of the Montferrat-Palæologi, which became extinct in 1553. The town consists of two adjoining groups of streets and buildings, and which once, probably, formed distinct jurisdictions. The *ch.* of *San Pietro* dates as early as 1425. The front is decorated with ornaments and statues in terra-cotta, of great elegance, but much defaced. The remains of the ancient palace, or castle, of the Counts of Montferrat, consist of a high tower, upon the summit of which grow two mulberry-trees. Chivasso is celebrated for its lampreys.

Monteu Po, 6 m. from Chivasso, on the other side of the Po, occupies the site of the Roman station of *Industria*. This city, mentioned by Pliny and other ancient writers, had been lost until, in 1744, the discovery of remains in this neighbourhood led to further excavations. The result was the discovery of many of the finest objects in the Museum of Turin.

A regular service of coaches starts

from the Chivasso Stat., in correspondence with 2 of the rly. trains, for Casalborgone, Monteu, Murisengo, and Montiglio, on the hills S. of the Po.

[Branch Rly. N. 20 m. to *Ivrea*, and diligence thence twice daily in 10 hrs. to *Aosta* (see Rte. 1A).]

5 m. *Torazzo Stat.* Soon after leaving, the *Dora Baltea*, descending from *Ivrea*, is crossed.

3 m. *Saluggia Stat.* The town, of 3800 inhab., is upon rising ground, in the midst of canals derived from the *Dorea Baltea*.

4 m. *Livorno Stat.*, a village of 550 inhab., not far from which, on the l., is

[*Cigliano*. The old *ch.* is rather an interesting object. *Monte Rosa* begins to appear from hereabouts in great magnificence; and the snow-capped pyramid of *Monte Cervin* is seen at the head of a valley.]

6 m. *Tronzano Stat.* The *ch.* near the Stat. has a good mediæval tower of the 15th cent.

2 m. *Santhia Junct. Stat.*, a town of 5000 inhab., on the high road from *Ivrea* to *Vercelli*. There is an altar-piece by *Gaudenzio Ferrari* in the *ch.*, which was restored 1862. [Branch Rly. N. 18 m. (1 hr.), to *Biella*, passing through *Saluzzola*, *Vergnasco*, *Sandigliano*, *Candelo*, *Biella* (Inns: *Testa Grigia*, *Italia*), on the *Cervo*, one of the affluents of the *Sesia*. The town, of 10,000 inhab., and district of *Biella* have important manufactures. The *Cathedral* of *St. Stephen* dates from the 15th cent. Near it is the Bishop's palace. Carriages start from *Biella* for *Varallo* (in Rte. 14E), passing by *Masserano*, *Gattinara*, *Romagnano*, and *Borgo Sesia*, in correspondence with the morning train from *Turin*. Places can be secured either at the Central Rly. Stat. in *Turin*, or at *Santhia*.

From *Biella*, omnibus by a steep but good carriage road in 2½ hrs. (8 m.), up the valley to the pilgrimage *ch.* of the *Madonna d'Oropa*, where crowds of pilgrims offer their devotions to an image, one of the thousand specimens of bad carving, which, under the name of *Our Lady*, is worshipped

for its miracle-working powers: that of Oropa is said to have been carved by St. Luke, who is made a sculptor as well as painter, and to have been brought by St. Eusebius from Syria, and preserved by him in the then wild and desert mountain of Oropa. A series of steep tourniquets leads to the *Church dedicated to the Virgin*, which is of the 14th and 15th cents. Painting and sculpture have enriched it; and among the artists employed are found the names of *Gaudenzio Ferrari* and *Luini*. At the angles, in the zigzag ascent, there are more than twenty-four chapels, dedicated to the Virgin, and named after some event in her life, as, the Chapel or Oratory of the Annunciation—of the Purification—of the Assumption, &c., or to some Romish saint.

The densely-wooded hills near Biella offer a variety of excursions. It is a walk of 3 hrs. (*omnibus*) to the beautifully situated Sanctuary of *San Giovanni*, in the Valle d'Andorno. This ospizio, and that of Orova, offer to every foreigner a room for 9 days gratuitously; but the price of a bed, if offered, is of course accepted gratefully. The last village in the Val d'Andorno is *Piè di Cavallo* (small *Inn*, clean and comfortable). The *Creux* (6900 ft.), by which you cross to the Valle della Sesia, offers nothing of interest.]

The *Cavour Canal* is crossed a short way before reaching the next station. This important work, which has been completed, and in great part by means of British capital, receives the water of the Po at a short distance from Chivasso, its object being purely for irrigating purposes; 6 m. after leaving the Po it crosses the Dora by an aqueduct 2500 yds. long, and passes successively under the other rivers, descending from the Alps by siphon tunnels before emptying itself into the Ticino, between Galliate and Cuggiono: nearly 51 m. in length, it carries about 4000 cubic ft. of water in a second, and which, being distributed over 300,000 acres of comparatively unproductive land, it is calculated will raise its value from 6,000,000*l.* sterling to 15,000,000*l.*, increasing its rental from

300,000*l.* to 750,000*l.* sterling. Commenced in 1863, the total cost of the construction has been estimated at nearly 5,000,000*l.* sterling.

3 m. *San Germano* Stat., once fortified, but now dismantled. In this neighbourhood the women wear a peculiar ornament in the hair, seen, with more or less variation, throughout Lombardy. It consists of rows of large pins (*spiloni*) radiating round the back of the head. Here these pins terminate in balls, either gilt, or of polished brass. The dialect of the people is Milanese; and the style of all the ancient buildings shows that the traveller has entered, at least, historical Lombardy. Monte Rosa is seen in great grandeur all the way from S. Germano to Vercelli. At S. Germano the rly. crosses one of the great irrigation canals, and here we enter an extensive rice-growing district. On approaching Vercelli, the dome of the Cathedral and the elegant towers of S. Andrea come into view.

9 m. *Vercelli* Junct. Stat. (*Inns*: Tre Re, and Leone d'Oro, both indifferent and dirty; Italia; Poste). The traveller will be able to see everything at Vercelli in the interval between two trains, and get on to Turin or Novara, where he will find better quarters.

This city, near the l. bank of the Sesia, is the seat of a bishopric of much importance in the middle ages, and still containing a thriving population of 27,500. It covers a large area, and the fortifications, destroyed in 1704, have been laid out as boulevards, of which those on the N.W. command the finest view of the Alps. At this extremity of the city are the Cathedral, the ch. of San Andrea, and the rly. stat.

The *Duomo* was built by *Pellegrino Tibaldi*, towards the middle of the 16th cent., in a good though heavy style of Italian architecture; the tall cupola is more modern. The damage done by the French, when they turned the building into a stable, has been repaired. The portico, by Count Alfieri, is handsome, surmounted by colossal statues of the Saviour, the

Apostles, and Evangelists. In this ch. are the remains of Bishop St. Eusebius, and St. Amadeus; the sepulchral chapels in the 2 transepts, in which they are deposited, are sumptuously ornamented. The tomb of St. Amadeus was decorated with silver, at the expense of King Carlo Felice, in 1823, from the designs of Savesi, an artist of Turin. The wood-work of the choir was restored in 1822, from a design of Ranza, an architect of Vercelli. The view of Monte Rosa from the front of the Duomo is magnificent.

The *Library* of the cathedral contains a collection of MSS. of great antiquity and value, including a copy of the Gospels written by St. Eusebius, the founder of the see, in the 4th cent., and which, being much decayed, 5 cents. later, in the reign of Berengarius, King of Italy (see *Monza*), was, by order of that monarch, bound in silver. This MS. is considered as of the greatest importance in biblical criticism, and is one of the earliest authentic autographs in existence. It is a Latin version, and supposed to be the most authentic copy of that called "Itala" by St. Augustine, employed in the earliest ages of the Western Church, until its use was superseded by the Vulgate. This being older than any Greek MS. now extant, it is in one sense the most ancient copy of the Gospels existing. St. Eusebius always carried this volume about with him. Amongst the other MSS. are *Anglo-Saxon poems*, including one in honour of St. Andrew, possibly brought from England by Cardinal Guala; the *Recognitions of St. Clement*, a very early MS.; but whether the work be really the production of this apostolic father is a question upon which critics are much divided; the *Laws of the Lombard Kings*, written in the reign of King Liutprand, and therefore not later than the year 744.

The *ch. of Sant' Andrea*, near the rly. stat., was commenced in 1219 by Cardinal Guala de' Bicchieri, who filled the office of papal legate in England in the reigns of John and Henry III., and whose name is connected with some important trans-

actions during that turbulent period of our history. He was born and educated at Vercelli, and was a canon of its cathedral. Over the lateral door on the l. he is represented in the act of dedicating the ch., with St. Andrew on the other side; and his merits are recorded in 11 rhyming Leonines, in the first of which, by a poetical figure, called Epenthesis, familiar to the students of the Westminster and Eton Latin grammars, one word is inserted in the centre of another, for the sake of the metre :—

"Lux cleri patriæque decus CARGUALADinalis
Quem labor atque artes, quem Sanctio canonica-
lis,
Quem lex dotavit, quem pagina spiritualis,

The Cardinal left all his property to this ch., and amongst the relics which he deposited there was the *oblationarium* of Thomas à Becket. Cardinal Guala was a most strenuous ally of King John; he excommunicated Stephen Langton and Prince Lewis, when the latter was called in by the barons at Runnymede (1215); and on the accession of Henry III. he was one of the ministry by whose exertions the royal authority was in a great measure supported and restored. The new monarch bestowed upon Guala much preferment, the rich benefice of Chesterton, near Cambridge, among the rest. He made heavy demands upon the clergy generally, besides sequestrating (to his own use) the benefices and preferments of those who were opposed to him; he thus amassed the fortune, amounting, it is said, to 12,000 marks of silver, with which this ch. was raised and endowed.

It is a curious mixture of the Lombard and Pointed styles. The arches are pointed. Light pillars, with foliage capitals, run up to support the 5 arches and the groinings of the roof. The choir ends square. The interior is very beautiful, but injured by injudicious restorations. The windows in the chancel are lancet; those of the nave round-headed. The material of the walls is brick, with stone joints, windows, and doors; the columns and façade of stone, chiefly serpentine and

grey limestone. The square detached campanile, with a low spire, was added in 1399.

All the ancient tombs have been destroyed, with the exception of that in a chapel of the rt. transept, of the first abbot, and architect of the ch., Tomaso Gallo, a French ecclesiastic (ob. 1246), upon which is a curious painting.

The *Hospital*, on the opposite side of the street, founded by Cardinal Guala, retains its original endowment and destination. It contains a picturesque cloister, with the canting device of its founder (a Bicchiere or drinking-glass), a crypt-like Gothic chapel beneath the principal ward, a Museum, and a Botanic Garden.

San Cristoforo, at the E. extremity of the city, close to the Intendenza, contains some good **Frescoes* by Gaudenzio Ferrari, who was born in 1484, in Valdugia, in the province of Vercelli; and not being able to find a teacher in his native place, he came to Vercelli. Giovenone was his first master; and so proud was he of his pupil, that in some of his paintings he signs himself "Geronimo Giovenone, maestro di Gaudenzio." He afterwards studied under Perugino and Raphael. The magistrates of Vercelli conferred on him the municipal freedom; and the city where Gaudenzio was thus instructed and adopted claims him as her own. This ch. was anciently attached to a convent of the Umiliati, and Gaudenzio's paintings were chiefly executed for two brothers of that order, Corradi and Lignone, between the years 1532 and 1534. Most of them were executed by Gaudenzio's own hand; in some he was assisted by his pupil Lanini. They are in the two recesses at the extremities of the aisles corresponding to the transepts.

The frescoes are all more or less injured. The first damage occurred during the siege in 1638, although the young Marquis de Leganez forbade his artillerymen to fire on the ch. lest the masterpiece of Ferrari should be injured. But they suffered more from the French, who used the

ch. as a prison for refractory convicts.

Looking towards the altar, and on the l. of the spectator, the principal subject, forming one composition from top to bottom, is—1. the *Assumption of the Virgin*, very fine and grand. A group of the Apostles fills the lower part of the composition.

As introductory to the Assumption, and painted in smaller compartments on the side-wall, are—2. the *Birth of the Virgin*; 3. her *Marriage*. In the background of the latter the painter has introduced the Presentation in the Temple. 4. The *Nativity of our Lord*. The Virgin is kneeling before the Infant, to whom she is presented by angels—perhaps the finest part of all the frescoes here. The Annunciation, and the Visitation of St. Elizabeth, are introduced in the background. 5. The *Adoration of the Magi*. Many portraits are introduced into this composition, particularly a prominent figure with a cap and feathers, holding a falcon; the bearded king kneeling before the Virgin; also portraits of the painter, of his master Giovenone, and of his pupil Lanini. Groups of pages, esquires, and attendants fill the scene. Between the Nativity and the Adoration there is a group, representing S. Catherine of Siena and S. Nicholas of Bari presenting to the Virgin and Child two novices of the Lignone family.

Passing to the rt.-hand transept, the principal composition is—1. the *Crucifixion*, full of expressive figures and faces, wonderfully foreshortened: the converted Centurion and the Magdalene are conspicuous; the former a singular figure, clad nearly in the fashion of the court of Henry VIII. Upon the adjoining wall is the history of the Magdalene, consisting of the following subjects:—2. Above, the *Conversion of the Magdalene*, who is represented seated, with her sister Martha, listening to the preaching of our Lord. 3. *Our Lord at the table of Simon the Pharisee*, the Magdalene kissing His feet. A considerable part of the fresco is destroyed. 4. Below, on l., the *Arrival and Preaching at*

Marseilles, a scene from the legendary life of the Magdalene. This and the following fresco, which are attributed entirely to Lanini, are very fine, and the best preserved of the whole. 5. *The Assumption of the Magdalene:* she is carried up by angels; her death and burial are seen in the background. One-half of the principal figure, the Magdalene, was destroyed, at the same time as the painting beneath, by a cannon-shot during the siege in 1704.

Other works of Gaudenzio Ferrari are—the *Madonna enthroned*, on panel, attended by saints, amongst whom St. Christopher, patron of the ch., is conspicuous as a giant, according to the legend. St. John the Baptist is seen in the background. Two portraits of Umiliati monks, probably the donors, are introduced.

In the sacristy is a Virgin enthroned, with St. Peter Martyr and another monk, by *Lanini*: thorough monastic faces.

Santa Catarina. In this ch. is a marriage of the patron saint, by G. Ferrari: with St. Francis, St. Agape-tus, and St. Anthony.

San Bernardino has a fresco representing our Lord about to be nailed to the Cross. This ch. has some curious remains of Lombard architecture.

In the great hall, now a granary, of the *Casa Mariano* is a good fresco by Lanini—the Feast of the Gods, and some other mythological figures.

The *statue of Cavour*, on the market-place, was erected in 1864.

The *Theatre* is good for a country town.

Hannibal fought his first battle with the Romans on Italian soil upon the *Raudii Campi*, in the neighbourhood of Vercelli, 218 B.C., and here (in 101 B.C.) also the migrating hordes of the *Cimbri*, who had taken 13 years to spread from the Danube to the Ebro, and from the Seine to the Po, were overwhelmed and destroyed by the Roman army, 50,000 strong, under Marius and Cætilus.

[*Branch Rly.* from Vercelli S. to Alessandria by way of Casale (Rte. 10).]

On leaving Vercelli, the Sesia is crossed upon a closed bridge of iron plates. Monte Rosa appears again in great beauty, and hence to Novara the Alps are seen in all their majesty. The effect of this mountain view is much enhanced by being seen across the great plain of Lombardy. The open face of Flanders is not more level; and the soil, intersected by ditches and canals, teems with exuberant fertility. The principal cultivation between Vercelli and Novara is rice.

[About 5 m. on the rt., after crossing the Sesia, a road by *Torrione* leads to *Vinaglio* and *Palestro*, scenes of brilliant actions between the Piedmontese and the Austrians, on the 30th and 31st May, 1859. The Austrians, who had invaded Piedmont in the early part of the month, pushing their advances as far as the Dora Baltea, and threatening the capital, had occupied very strongly Vercelli and the line of the Sesia, until the 28th, when, in consequence of the flank movement of the French, under Napoleon III., from the S. bank of the Po to the Ticino, the allied army occupied Vercelli, with the intention of invading Lombardy on the side of the latter river. On the 30th the Piedmontese, who formed the advance-guard of the army, occupied the villages of *Vinaglio*, *Ponfienza*, and *Palestro*, after a very serious resistance on the part of the Austrians. On the 31st, the latter made a strong effort to retake Palestro, but sustained a signal defeat from the Piedmontese, aided by 3000 French Zouaves, the Austrians leaving on the field of battle 2100 killed and wounded, 950 prisoners, and 6 pieces of cannon. On the same day, Marshal Canrobert crossed the Sesia at Prarola, and General MacMahon at Vercelli, with their two corps d'armée; the main body of the Austrians under Giulay retreating on Mortara, and subsequently crossing the Ticino.]

7 m. *Ponzana* Stat. Look out for the tall campanile, and the singular arcaded tower with a cupola of S. Gaudenzio at Novara.

A mile beyond *Torrión Balducco*, where meadows and mulberry-tree

plantations succeed to marshes and rice-fields, cross the Agogna torrent, and soon after reach

6 m. **Novara Junct. Stat. Buffel.** (*Inns*: Italia, Tre Rè, tolerable; Roma.) This flourishing city of 30,000 inhab., is situated on a rising ground above the plain of the Terdoppio; there are some good streets in it, well paved on the Lombard system. Nearly all the fortifications have disappeared, and been converted into charming promenades. There is no point from which Monte Rosa is seen to greater advantage than from here, especially from the N. extremity of the street leading to the rly. stat. Around the town extends the plain, cultivated like a rich garden; but the soil is marshy, and the neighbourhood rather unhealthy.

The *Duomo*, an early Lombard building, dating from the end of the 11th cent., but restored and modernised in 1862. It is damaged on the outside by neglect and weather, and the choir and transepts are masked by stucco, paintings, and gilding. The high altar has some angels executed by Thorwaldsen. The nave remains nearly in its original state; many ancient columns are inserted.

In the sacristy are several fine *frescoes* by *Lanini*, injured by damp. Of the six subjects on the walls, those portions of the history of the Virgin, the Adoration of the Magi, and the Flight into Egypt, are the best preserved. Here is also a Marriage of St. Catherine, with S. Gaudenzio and S. Agabio, by *Gaudenzio Ferrari*; an Adoration of the Magi, by *Lanini*; and a Last Supper, by *Cesare da Sesto*, or *Morosoni*.

The mosaic pavement of the Duomo is a relic of the original structure, and dates from the 15th cent.

The square atrium, or forecourt, in front of the cathedral, has been swept away to make room for a Corinthian portico. From the side opposite to the great door of the cathedral opens the circular *Baptistery*, supported by ancient columns; and hence the tradition, almost invariably annexed to

these buildings, of their having been pagan temples. These columns of white marble are fluted and of the Corinthian order, and have originally belonged to an edifice of a good Roman period. In the centre is a circular Roman urn, bearing an inscription to Umbrena Polla: now used as a baptismal font. In the recesses between the columns are representations of the events of the Passion. The figures, in plastic work, are as large as life, and painted in gaudy colours; and in some cases the resemblance to life is increased by the addition of real hair. They have been attributed to Gaudenzio Ferrari, but, if so, they do little honour to him as compositions, although many of the figures are of fair workmanship. The two finest groups are the Garden of Olives, and the Scourging of our Lord; one of the executioners is sitting down, tired with his work; the Roman soldier looks on with pity; the other can no longer look, and turns away.

The *Archives* of the Duomo contain some curious specimens of the antiquities of the Lower Empire and the middle ages, and some very old documents. There are two fine ivory diptychs: on the first the consul is represented at full length, under a species of cupola supported by columns; the second bears the bust of a consul, and contains a list of the bishops from Gaudentius to William of Cremona, in 1343. The *library* of the seminary, which is open to the public 3 days a-week, contains about 12,000 vols.

The Duomo of Novara is known in Italy as a distinguished school for Church-music; and the office of Maestro di Capella has usually been given to eminent composers. In more recent times the place has been held by Generali and Mercadante.

The *Basilica of San Gaudenzio*, the patron saint of Novara, and its first bishop, was entirely rebuilt by Pellegrini, 1577, and is a noble structure; the sepulchral chapel of the patron saint is very magnificent: the high altar, erected in 1725, betrays the bad taste of that time. In the second chapel on l., on entering the ch., is one

of the finest of the early works of *Gaudenzio Ferrari*; it is an ancona in 6 compartments, enclosed in a frame-work richly carved and gilt, also executed by the painter. The date of this work (1515) is exactly fixed by the contract between the artist and the chapter in the archives of the ch. The principal compartments contain the Nativity, above, with the Madonna and Child, S. Ambrogio and S. Gaudenzio, on the rt. St. Peter and the Baptist, on the l. St. Paul and S. Agabio. In the fourth chapel on the rt. is a crucifix modelled by Ferrari. The ch. also contains—the Deposition from the Cross, by *Moncalvo*; the Last Judgment, by *Morazzone*; and some modern frescoes by *Sabatelli*. The archives of San Gaudenzio are valuable. A consular diptych of great beauty, on which are sculptured two Roman consuls giving the signal for the public games, and some early MSS., are worthy of notice.

The fine *bell-tower* of S. Gaudenzio is so lofty as to form a conspicuous object from a great distance. A huge oviform cupola has been erected over the intersection of the nave and transepts; it is surrounded on the outside by a double circular Corinthian colonnade, and, exceeding in height the bell-tower, conceals the latter on the N. and W. sides.

The *Theatre* is open for operas and ballets during the carnival and the autumn.

Among the modern buildings exhibiting the prosperous state of the country, *obs.* the *Mercato*, which also contains the offices of the Tribunal of Commerce, built from the designs of Professor Orelli of Milan. The *Ospedale Maggiore*, with its cortile supported by 88 columns of granite, less ornamented than the *Mercato*, is also a great ornament to the city.

The ancient streets of low-cloistered arches are disappearing fast before lofty arcades, like those of Turin; but two or three mediæval towers still stand in the centre of the town, which is further adorned by the *palaces* of *Belini* (where Charles Albert abdicated, 1849), *Cacciapiatti*, *Leonardi*,

&c., chiefly designed by *Pellegrino Tibaldi*, 1527-1600.

A colossal marble *Statue of Carlo Emanuele III.*, by Marchesi, has been erected in front of the theatre, and a *monument* to King *Charles Albert*, in the shape of a broken column, near the *Palazzo della Giustizia*.

A *monument* to *Cavour* was erected, 1863, near the rly. stat.

The position of Novara at the junction of a knot of *Railways* has added greatly to its prosperity and commercial activity. Placed within a few hours of Turin, Milan, and Genoa, it forms the point where the communications to the Lago Maggiore, and some of the most important passes across the Alps, converge.

[Rly. S. to *Alessandria*, and N. to Arona on *Lago Maggiore* (see Rte. 9); also N.W. 22 m. to *Gozzano*, not far from *Lago d'Orta*: 2 trains daily in 1 h. 20 min. The line runs up the valley of the Agogna, passing through *Borgomanero*, 8000 inhab. Omnibus and diligence at *Gozzano*, to *Orta* in an hour, to *Omegna* at the foot of the lake, and to *Pallanza* through *Gravelona*, on the road to the *Simplon Pass*.]

[It was near the town of Novara, almost in its suburbs, that took place on the 23rd of March, 1849, the sanguinary action between the Austrians and the Piedmontese, which terminated in the defeat of the latter, and the abdication of the brave and chivalrous Carlo Alberto. Pressed by the democratic party at Turin, he denounced the armistice into which he had entered in August of the preceding year, after his unsuccessful campaign on the Adige and the Mincio, and he prepared to invade the Austrian territory by crossing the Ticino on the 21st of March. On the same day the veteran Radetsky invaded the Piedmontese territory by crossing the same river at Pavia, with a well-equipped army of 60,000 men, in 4 divisions. After a hard-fought action at Mortara, on the 21st, in which the Piedmontese were worsted, the Austrians advanced upon

Novara, where both armies engaged on the 23rd, the Piedmontese being commanded by the Polish General Chermanski, under the King in person, aided by his sons the Dukes of Savoy (the present King of Italy, V. Emanuel) and Genoa. The site of the battle is a little S. of the town, in the plain separating the Agogna and Terdoppio streams. The heat of the action was between Olengo and the chapel of La Bicocca, about 2½ m. S. of Novara, on the road to Mortara. The Piedmontese retired through the town, and on the 26th of March an armistice was signed, in which Radetsky showed generosity as a victor. The whole campaign, from the crossing of the Ticino at Pavia, only lasted 5 days.]

Leaving Novara, the rly. crosses the plain to

5 m. *Treccate* Stat., a large village. 2 m. farther is San Martino, situated on the highest point of the escarpment on the W. side of the valley of the Ticino. Cross some irrigating canals and the Ticino to reach

3 m. *Ticino* Stat., near the right bank of the river.

The *Ticino*, until 1859 the boundary between the dominions of Sardinia and Austrian Lombardy, is here a fine river, with a wide gravelly bed which is frequently changing. The Ponte Nuovo, by which it is crossed, is a fine work of the granite of Montorfano, and has 11 arches, all of the same size; its length is 997 feet; it cost 128,603*l.* It was begun by the French in 1810, but not completed until 1827 by the two sovereigns whose territories it then joined. The Austrians attempted, in their retreat, to blow up the eastern arches on the 2nd of May, 1859, but the French crossed it on the day following. 1 m. farther, and crossed a few hundred yards to the l. on the old post-road by the *Ponte di Magenta*, is the

Naviglio Grande, a canal which derives its water from the Ticino at the village of Tornavento, about 8 m. higher up, after first reaching Milan, connects the Ticino and the Po, and

is remarkable as being the earliest artificial canal in Europe (with the exception, perhaps, of that between Ghent and Bruges). It was begun in 1177 and completed in 1300. The first portion ended at Abbiategrasso, and was intended principally for the purposes of irrigation. In 1259 it was continued to Milan by Napoleone della Torre, and also deepened and better adapted for navigation. It is still mainly useful for its original purpose, the country on either side being irrigated by the numerous watercourses which flow from it. 1 m. on l. of P. di Magenta is the village of Buffalora. 3 m. higher up the Ticino is Turbigo, opposite which Marshal MacMahon crossed the river on the 3rd of June, the first entrance of the Allied army into Lombardy in the campaign of 1859.

5 m. *Magenta* Stat. The town, of 6200 inhab., on the rt. was founded by the Emperor Maximilian, and destroyed by Barbarossa. It is in the midst of a fertile district of mulberry-trees and corn.

A little to the W. of the stat. a tasteless pyramidal *monument* has been erected to the memory of the French officers and soldiers who fell in the battle.

The town and its environs were the scene of one of the greatest battles during the war that ended by the liberation of Italy from the rule of Austria.

After the entrance of the Austrians into Piedmont, in the spring of 1859, they advanced as far as the Dora, and to within a few miles of Turin, and continued to occupy the country between the Dora, Sesia, and Ticino, covering Lombardy from invasion on the W. The Sardo-French army occupied the country S. of the Po, and especially the line extending from Alessandria to the frontier of the duchy of Piacenza, receiving their supplies from Genoa, and supported by the fortresses of Alessandria and Casale; menacing thus the whole line of the Po from Valenza to La Stradella, where the Lombard frontier was strongly defended.

On the 28th of May, Napoleon III. commenced a flank movement, and turned the rt. wing of the Austrian army by crossing the Po at Casale; and on the 30th encamping on the W. side of the Sesia, with headquarters at Verelli; the Austrians under Giulay holding the opposite bank, and all the country between it and the Ticino. The Piedmontese occupied Borgo Verelli, and attacked with success the Austrians at Confienza, Vinzaglio, and Palestro. The following day, the Piedmontese, aided by French Zouaves, gained an important victory at the latter place, the consequence of which was the retreat of the Austrians in the direction of Bereguardo and Pavia. On the 2nd of June, General MacMahon, having crossed the Sesia, advanced from Novara, crossed the Ticino and established himself at *Turbigo*, and in the adjoining village of *Robchetto*, the Sardinian army following on the 3rd. On the latter day the Emperor of the French, with the Imperial Guard, moved from Novara, by the post-road to Milan, through Trecale and S. Martino, at the W. extremity of the fine bridge of Buffalora or Ponte Nuovo.

On the morning of the 4th of June took place the combined movements from Turbigo on the N., and from San Martino on the S., which ended, after a long day's contest, in the total defeat of the Austrians, and their retreat in a southerly direction, leaving the road to Milan open. General MacMahon advanced from Turbigo by way of Buffalora; the Emperor, at the head of the Imperial Guard, crossing the Ticino by the Ponte Nuovo, parallel to the line of railway, and both armies formed a junction at Magenta. About 2 o'clock MacMahon was engaged at Buffalora. On hearing the cannon, the Emperor ordered the bridge over the Ticino to be passed, beyond which the Imperial Guard, under Marshal Baraguay d'Hilliers, met with an obstinate resistance, and were more than once obliged to fall back, General Cler, commanding the attacking force, being killed. But after several hours, MacMahon, having driven back the right wing of the

Austrians by his flank movement on Buffalora, advanced on Magenta, which the Austrians defended most obstinately for 2 hours against the combined forces of MacMahon, of Canrobert, and of the Imperial Guard. More than 10,000 men were put *hors de combat*, and General Espinasse, commanding the Imperial Guard, and one of the bravest officers in the French army, was killed. It was not until 8½ p.m. that the firing ceased, by the arrival of the reserves of Niel's and Canrobert's divisions, the Austrians retreating on Rebecco with the intention of recommencing the contest on the morrow. During the contest along the line, from the Ponte Nuovo to Magenta, Napoleon's principal station was at the top of one of the large buildings at the hamlet of Ponte di Magenta, close to the bridge which crosses the canal, or Naviglio, about half-way between the Ticino and Magenta. According to the French bulletins, their loss, probably much understated, amounted to 3700 killed and 735 prisoners; and that of the Austrians to 13,000 killed and wounded, and 7000 prisoners, out of 55,000 engaged on one side and 75,000 on the other.

Marshal Giulay appears to have been quite unprepared for the sudden change from the bank of the Po to that of the Ticino, and was unable to bring up in time his reserves from the vicinity of Pavia and the Altro Po Pavese to oppose the French attack in this new position. He was relieved of his command; and MacMahon, to whom this victory was in a great measure due, was created Marshal of France and Duke of Magenta. A large monument was erected on the battle-field in 1872, under which have been deposited the bones of many of the slain.

4 m. *Vettuone* Stat., large village on l., leaving which we pass on the rt. where Desiderius, the King of the Lombards, had a villa; the river Olona is crossed, and afterwards the Lura, near their junction.

5 m. *Rho* Junct. Stat., a consider-

able village in a productive district, with a large ch. from the designs of *Pellegrino Tibaldi*, 1583, completed in 1860. From here the country is one continuous garden of mulberry-trees, maize-fields, and meadows.

5 m. *Musocco* Stat. Here the rly. crosses the carriage-road from Varese, Saronno, and Bollate. Before reaching Milan, the great extramural cemetery of the city is passed on the rt.

4 m. **Milan Junct. Stat.** (see Rte. 20.)

ROUTE 11A.

NICE TO GENOA BY SEA.

Distance, 95 n. m.; *time*, 9 hrs.; *steamer*, four times a week.

The best steamers are those of the *Peirano Danovaro Postal Co.*, leaving *Nice* at 9 a.m. on Wednesdays, calling at *Porto Maurizio*, and reaching *Genoa* at 6 p.m., consequently by daylight; with correspondence to *Leghorn* in time for the *Rly.* to *Rome*, which may be thus reached in 1½ day. *Fraissinet and Co.* and *Valery and Co.* also have steamers to *Genoa*.

The voyage is a very agreeable one in fine weather, and this rte. is to be preferred by invalids proceeding towards *Florence* and *Rome* in the early winter, and for coolness on the return journey in the spring and summer.

The boats usually hug the land, off which the wind blows during the winter season, passing close to the Capes of *Villafranca* and of *Sant' Ospizio*, crossing the Bay of *Beaulieu*, during which the views of *Eza*, *Roccabruna*, and *Monaco* are very fine. The Cape of *San Martino* is soon after passed, and beyond it *Mentone*, separated from *Ventimiglia* by a low sandy beach and

escarped cliff, beyond which, on the hills, are seen several picturesquely situated villages. One of these, *St. Mauro*, is the first village beyond the Italian frontier, in the midst of an olive-grove; farther inland is *Berinaldo*, the country of the *Cassinis*. *Bordighera* may be recognised by its plantations of palm-trees. A high cape beyond shuts in the Bay of *San Remo* and the town of that name, the principal hotels of which are seen along the beach; the whole country behind forming a vast amphitheatre covered with olive-groves, and these higher up capped with vines. The mediæval town of *San Remo* is on the hill-side, the modern one on the shore at its base. Some way beyond we round the *Capo Verde*, with a ch. on it; and beyond, the hamlet of *Torre delle Armi*, so called from the square tower on the W. side. To this succeeds the wide valley of *Taggia*. Beyond here is the point and fishing village of *St. Lorenzo*, from which the high-road and line of rly. skirt the shore to *St. Maurizio*, on a high out-jutting promontory forming a very picturesque headland seen from seaward. Its little port, where the steamers sometimes stop, as well as the neighbouring one of *Oneglia*, are protected from S.E. winds and seas by artificial piers.

Beyond *Oneglia* we pass close under the headland which separates the valleys of *Oneglia* and *Diano*, in which are the villages of *Diano Marina* on the shore, of *Diano Castello* on a hill farther to the l. inland, and of *Cervo*, with a large ch. in the Renaissance style, bounded on its E. side by the *Capo delle Mele*, surmounted by a lighthouse, the only one between *Villafranca* and *Genoa*; beyond here gusts of wind are frequently experienced from the *Apennines*. The towns of *Laigueglia*, *Alassio*, and *Albenga*—easily recognised by its red towers, and the island of *Gallinaria*, are successively passed before coming abreast of the promontory or *Capo di Noli*, before reaching which open out *Loano* and *Finale*; and beyond, *Noli*, *Spotorno*, the island of *Bareggi*, and *Vado*, before reaching *Savona*.

Beyond Savona numerous villages are passed, the coast becoming more thickly inhabited; the principal towns being *Albisola*, *Varazze*, *Cogoleto*, and *Arezzano*, all thriving maritime localities, before reaching *Voltri*. After which the steamer passes before *Pegli* and its beautiful valley, *Cornigliano*, and *San Pier d'Arena*, before rounding the lighthouse point, from which the view of the city of *Genoa* is magnificent.

One of the greatest drawbacks which attend this voyage arises from the confusion on landing. Travellers will do well to await with patience the rush of third-class passengers to get on shore, and to select quietly their baggage from the heaps piled on deck. The tariff for boats on landing, including a moderate quantity of luggage, is 1 fr. Luggage is examined, but the custom-house officers are civil; 1 fr. will be ample remuneration for the porters who carry luggage to the hotels, most of which are at a short distance from the landing-place. Persons proceeding to *Spezia* and *Leghorn* on the same evening may have their luggage transferred to the steamers for these ports, which will avoid all trouble and expense of landing, and perhaps custom-house visits.

ROUTE 12.

NICE TO GENOA, BY THE RIVIERA DI PONENTE.—RAIL.

Distance, 110 m.; *time*, 1 express train daily in 8 hrs. 28 min. (including difference of 47 min. between French and Italian time), 2 ordinary trains in 10 hrs.

N.B. For a detailed description of this Route as far as the French frontier, including *Nice*, *Monaco*, *Turbia*, and *Mentone*, see *Handbook for France*, part ii.

The great majority of travellers naturally make use of the rly. along the coast, although, from its low level

and the numerous tunnels, they thus lose much of the delightful scenery. The views from the old Corniche (*Cornice*, Ital.) road are infinitely finer and more varied, and some persons may still prefer to take that mode of reaching *Genoa*, notwithstanding the considerable additional expense; for the hire of a carriage and horses will amount to more than double the rly. fares, even for a party. For persons who wish to travel by very easy stages, *Mentone*, *San Remo*, *Bordighera*, *Alassio*, *Finale Marina*, and *Savona* are the best sleeping-places, as there are good hotels at several of these towns. At *Alassio* and *Finale Marina* they are only tolerable, and it will be well to come to an understanding with the landlords of the hotels beforehand. If the whole journey from *Nice* to *Genoa* by the carriage-road seems to involve a greater expenditure of time than can well be spared, it is suggested that the carriage should be taken only as far as *Mentone*, and by starting in good time a train may be caught there to convey the traveller to *Genoa* the same evening.

Travellers proceeding to *Genoa* by sea are referred to Rte. 11A.

Nice.—*Hotels*: H. des Anglais, H. Grande Bretagne, H. d'Angleterre, *H. de France, H. Chauvain; all good, but expensive. There are many other good hotels, as to which and for full details about *Nice*, see *Handbook for France*.

Physicians: Dr. Travis, Dr. Drummond, and Dr. Gurney.

Druggist: Daniels (English).

A *British Consul* resides here.

Persons having only a few hours to spare at *Nice*, should at least visit the Public Garden and the road by the sea, called *Promenade des Anglais*. They should also ascend the hill, called *the Château*, standing between the town and the port. A winding carriage-road leads to the top, whence there is an admirable view of the mountains and sea-coast as far as the promontory of *Antibes*. *Nice* is deserted by strangers from the middle of April to middle of October.

On leaving the Nice stat. the rly. traverses a long tunnel under the limestone hill of Montboron, emerging on the beautiful bay of Villefranche, and after passing through a low isthmus at the base of the cliffs, runs along the seashore to

9 m. *Monaco Stat.* (*Inns* : in the town, H. d'Angleterre; H. de France. At *la Condamine*—H. des Bains, fair. At *Monte Carlo*—Grand H. de Paris, H. Beau Rivage). The Rly. Stat. is situated in the depression between the town on the rock and the notorious gambling establishment of Monaco; which has a station of its own at *Monte Carlo*; from here the line runs through a lovely district, with vines, olive and carouba-trees, leaving the green cape S. Martino on the rt. before reaching

6 m. *Mentone Stat.* There are many good hotels and pensions here, which in winter are filled principally by English people seeking refuge from the rigours of their own climate. The old town stands on a little promontory dividing two bays, each of which has its advocates as a winter residence. *Inns* : in the town—Grand H. de Menton; *H. Victoria, large and good; H. Westminster, good and well-managed; H. Bristol, small but good. *E. bay*—H. de la Grande Bretagne, good, obliging landlord; H. Bellevue, well-situated, comfortable and reasonable; H. d'Italie, good and well-situated, English landlady; H. des Anglais. *W. bay*—H. Pavillon; Grand H. de Russie. The general charge for a room to the South, with board, but without wine, fire, or lights, is from 12 to 15 frs. per day, according to the floor.

Medical men : Dr. Henry Bennett, Dr. Siordet, Dr. Marriott.

Two *English Churches*; also *Presbyterian Chapel*.

At the first ravine, after leaving Mentone, we enter Italian territory. [The road crosses this ravine by the Pont St. Louis, and the Italian Custom House is a little beyond. The French Custom House is close to the town. Near the bridge on the Italian side, and a little below the road, are some

caverns, in which have been found the remains of extinct quadrupeds, flint implements, and in one, old human skeletons. The road makes a long ascent over the promontory of Murtola. At Murtola it passes through a fort on the edge of the cliff. The fort above the town, with the approaches on the W. side, have been strengthened, making it the first frontier defence on the Italian side.]

Proceeding by rly., the first stat. is

7 m. *Ventimiglia Stat.* (Buffet), which is reached after passing through a long tunnel under the town on the brow of the hill. Both the *Italian* and the *French Custom Houses* are at the station, and here luggage is examined, from whatever direction the traveller comes. There is a stoppage of about an hour here, and travellers change into another train. The rly. time is also changed, Paris time giving way to Roman time; the latter being 47 min. in advance of the former; that is to say, 3 o'clock Paris time is 3 h. 47 min. Roman.

Ventimiglia (*Inn* : H. de l'Europe, at the Borgo, humble), pop. 6500, is the ancient Albium Intermelium, and the capital of the Intermelii, a Ligurian tribe. From its position on the brow of a hill commanding the road along the sea-coast, Ventimiglia has always been an important military position, and its possession was much contested in the middle ages by the Genoese, the Counts of Provence, and the Dukes of Savoy. Before the French Revolution it formed the frontier town of Piedmont. It boasts of having had S. Barnabas for its first bishop.

The *Cathedral* has been much modernised in the interior; the principal entrance and some parts inside present good specimens of the Gothic peculiar to the churches of the Riviera. In the Romanesque, well-preserved *Ch. of St. Michael*, having a good crypt, are two Roman milestones found here, one bearing the number dxc., and inscriptions of the reigns of Augustus and Antoninus Pius.

The river Roya, rushing from the Col di Tenda, is crossed. A sandy

flat is now traversed, in which runs the river Nervia, over which an elegant stone bridge of 3 arches has been built, approached by an elevated causeway. N. of Ventimiglia is the *Monte Appio*, one of the principal spurs of the Maritime Alps. Upon one of its heights stands a castle, consisting of 2 towers, supposed to be of Roman origin. At $3\frac{1}{2}$ m. from the bridge over the Nervia, up its valley, is the castle of *Dolceacqua*, a fine feudal relic of the Dorias; and on one of the heights above the same valley may be seen the village of *Perinaldo*, the birthplace (1635) of the great astronomer Cassini. A flat sandy plain, formed by the detritus of the neighbouring sandstone (tertiary) hills which extend from Ventimiglia, is followed nearly as far as

3 m. *Bordighera Stat.* (*Inns*: H. d'Angleterre, excellent, with a magnificent view of the coast; H. de Bordighera, large and comfortable—kept by Palmieri; both near the Rly. Stat.). *Eng. Ch. Service* during the winter in a small *Church*, built at the expense of an English lady, near the hotels.

Bordighera has well-founded claims as a winter resort for invalids. There are sheltered spots in the neighbourhood. Here the date-palm is extensively cultivated, not in single specimens, but in large groves; and these trees, said to have been introduced by a community of Dominican friars centuries ago, give an oriental aspect to the country around. Some of them are bound up or swathed at their summits, in order to prevent their leaves becoming green, as they are required for the ceremonies of the Ch. on the Sunday before Easter, hence denominated Palm Sunday. The inhabitants of Bordighera possess the privilege of furnishing them to the Chapter of St. Peter's. After having been blessed by the Pope, they are distributed amongst the people. This exclusive right is said to have been accorded by Sixtus V. to reward the ingenious suggestion of a sailor from this place, during the erection of the great obelisk of the Vatican, who, seeing all efforts un-

availing to raise the column when it had reached a certain height, called out to wet the cables (in spite of the prohibition against speaking enforced by a penalty), by which the desired effect, well known to all seafaring people, was instantly procured, of shortening and tightening them. Bordighera is situated on the declivity of the range terminating in the promontory of Capo di S. Ampoglio. It once constituted, with some adjoining districts, a republic independent in some degree of Genoa, but under its protection. The country about Bordighera is very beautiful. To enjoy this it is worth while to climb the hill above the town.

6 kil. *Ospedaletti Stat.*

5 kil. *San Remo Stat.* (*Inns*: H. de Londres and *H. Bellevue, on the W. of the town, excellent; H. Victoria, E. of town; H. d'Angleterre, also outside the town; all good. H. de la Paix at the rly. stat.; H. Royal, new and well situated; H. San Remo, frequented by French and Germans. Visitors at these hotels are taken *en pension* for from 12 to 15 fr. a day. There are 3 or 4 other hotels.) Some of the physicians receive patients *en pension*.

Physicians: Dr. Whitly, Dr. Daubeney, and Dr. Freeman, all English; Dr. Panizzi, Italian; Dr. Biermann, German.

The British *Vice-Consul* is a wine merchant and house agent. *Banker*: Sgr. A. Rubino. There is an English Reading Room with newspapers.

The *English Church* was built by subscription, on a site given by the Italian Government. Service in winter by a chaplain of the C. and C. S. There is an English druggist.

"St. Remo is much resorted to by invalids as a winter residence. An absence of the cutting winds which prove so inconvenient in some parts of Nice, and a freer circulation of air than at Mentone, give it certain advantages over both; the air at St. Remo is not so dry, perhaps, as at Nice, and hence generally less irritating to the lungs than there. There are nu-

merous villa residences, overlooking the sea."

St. Remo (11,000 inhab.), a flourishing, and thoroughly Italian town, the chief place of the province, is picturesquely situated on a declivity descending to the sea-shore, covered by a thick wood of olive-trees. Except the main road, at the bottom of the town, the streets are narrow, tortuous and steep, at short distances arched over and crossed by buttresses of masonry, so that, with its swarms of women and children, it resembles a rabbit warren. The principal *ch.* is very ancient, and of the ordinary Gothic style of the country. Near the *ch.* of St. Siro is a *Hospital* for Lepers—the disease still prevails in this place. Here lemon and orange-trees grow with great luxuriance; and the date-palm flourishes, although the fruit never ripens.

An excursion may be made to the *ch.* of La Madonna della Guardia on the *Capo Verde*, from which there is a magnificent panoramic view of the coast. Another excursion, which may be made in a carriage, is that to Ceriana. The excursion to S. Romolo and to Monte Bignone, 4300 ft. high, must be made on foot or on donkeys.

The rly. and high-road continue along the beach through *Arma*, with an old square castle at the entrance of the village, to *Riva*, 2 m. before reaching which the once dangerous torrent of La Taggia is crossed by a handsome bridge.

5 m. *Taggia* Stat. The village is seen to the l. higher up the valley.

2 m. *San Stefano e Rivaligure* Stat.

San Stefano al Mare, is a fishing-village lying along the beach, on which a heavy surf usually breaks. Looking back towards *Capo Verde* the view is very fine.

4 m. *San Lorenzo* Stat., a small town, with its *ch.* on a low point, backed by rounded hills, covered with olive-trees. Vines are growing in the plain, which produce a sweet wine, something like that of Cyprus, and nearly equal to it. There is a long tunnel through the lowest part of the promontory, on which stands

3 m. *Porto Maurizio* Stat. (H. de

France). The town is upon a hill on the rt. (7000 inhab.), and is one of the most characteristic towns of the Riviera, standing on a high promontory projecting boldly into the sea, and overlooking its little tranquil port, generally crowded with the picturesque coasting-vessels of the Mediterranean. In the centre is a lofty *ch.*, whilst towards the N. noble mountains form the background. The *ch.*, a handsome building, was erected at the sole cost of the late Marchese Brignole Sale of Genoa, the owner of a large estate here. The neighbourhood produces much oil.

1 m. *Oneglia* Stat. (Buffet) (*Inn*: H. Victoria), pop. 8000. The town was bombarded and burnt by the French under Admiral Truguet in 1792. Andrea Doria, the great Genoese admiral, was born here in 1468. In the autumn the fronts of the houses are often seen hung with the inflated pig-skins in which the wine is kept. A wire *Suspension Bridge*, with the piers of white marble, has been thrown across the Impero torrent, and forms a noble approach to the town. A toll on carriages of 2½ frs. is paid on crossing it. (For the road from Oneglia to Ceva for Turin, see Rte. 3.)

From Oneglia, on coming out of the tunnel, there is a beautiful view towards *Diano Marina*; far and near the landscape is dotted with bright towns and villages.

4 m. *Diano Marina* Stat., as its name imports, stands upon the shore, and through it the road passes. *Diano Calderina* and *Diano Castello* are upon the hills on the l.

Cross the *Merula*, a stream which often floods the neighbouring valley. The country is unhealthy, and consequently not well peopled. About a mile onward, on the l., is seen the haunted *Castle of Andora*, a ruin. Here, it is said, a papal Nuncio was murdered; and the curse pronounced in consequence was the cause of the decay of the adjoining territory.

2 m. *Cervo* Stat. The town is on a hill overlooking the road, with a large Renaissance church.

2 m. beyond the mouth of the Merula the *Capo delle Mele* advances boldly into the sea. This cape divides the Riviera di Ponente into two nearly equal parts. The aspect of the coast changes. There is a perceptible difference in the quality of the vegetation, particularly of the olive, of which the oil is of an inferior quality.

From the *Capo delle Mele* to the *Capo di Santa Croce* the coast encircles an extensive bay, on the shores of which are the towns of

3 m. *Pigna Andora* Stat. A miserable ruinous village. Beyond this the promontory of Mele is passed by a long tunnel.

3 m. *Ligueglia* Stat.

2 m. *Alassio* Stat. (*Inns*: H. d'Italie, charges exorbitant. H. de Londres, tolerable. It was formerly the palace of the Marchese Durante). Both are places of some commercial activity. The inhabitants are excellent sailors. Alassio has 5000 inhab. It is said to derive its name from Alassia, a daughter of the Emperor Otho the Great, who fled to the forests in this part of the Riviera with her betrothed Aleramo, where they lived after the fashion of Lord Richard and Alice Brand.

After passing the *Capo di Santa Croce* the island of *Gallinaria* is seen, and will be recognised by the circular ruined tower on it, and the name of which is said by Varro and Columella to have arisen from its containing a particular species of domestic fowls; or from fowls having been left here by some navigators, which so multiplied as to overrun the island.

[After crossing *Capo Santa Croce*, enter the beautiful valley of *Albenga*, splendid in its varied vegetation and rich cultivation. It is watered by the river *Centa*, one of the few streams of the Riviera which are perennial. This valley contains many pleasant villages. In one, *Lusignano*, reached by a road on l. before entering *Albenga*, Madame de Genlis lived some time: she considered the valley as a perfect Arcadia. The vines are often allowed to hang in festoons from the trees—a practice

which improves the landscape at the expense of the liquor. The female peasantry arrange their hair with much taste, usually adding small bunches of wild flowers.

Lusignano is 2 m. from *San Fedele*, which possesses a ruined feudal castle. So does *Villanuova*, situated at the confluence of the torrents by which the *Centa* is formed.

After passing over a marshy plain, frequently overflowed by the *Lerone*, one of these torrents, we reach

Garlenda. The church of this sequestered spot contains some good paintings. The Martyrdom of St. Erasmus (*N. Poussin*) is well painted, though the subject is so horrible as to render it almost disgusting. The Virgin and Child, between St. Benedict and St. Maur (*Domenichino*), is painted with great delicacy and sweetness. It was proposed to sell it for 20,000 fr., with which they intended to purchase an organ, and otherwise to embellish the ch., but the peasantry rose *en masse* and prevented the completion of the bargain.]

5 m. *Albenga* Stat. (*Inns*: none good—mere cabarets), a city, the “capoluogo” of the district, containing 4200 inhab. Both within and without, the aspect of this ancient metropolis of a republic which was of sufficient importance to be courted as an ally by Carthage is very striking. Three lofty brick towers, besides smaller structures of the same nature, frown over its narrow streets in all the sternness of the feudal ages. Of these, the loftiest is that called the *Torre del Marchese Malespina*, in front of which, at the basement, are 3 statues of lions couchant. The second is the *Torre dei Guelfi*. The third is annexed to the Casa del Commune. These towers derive much of their effect from their bold machicolations and battlements. They have the aspect of castles of romance; and here Madame de Genlis has localised her story of the Duchess of Cerifalco, immured nine long years in a dungeon by her barbarous husband.

The ancient walls that formerly en-

compassed Albenga have been pulled down.

The *Cathedral* is an ancient Gothic building: over the doorways are some bas-reliefs, exhibiting knots and imagery not unlike what are found on the Runic pillars of Penrith or Bewcastle. The interior is modernised. The baptistery is an octangular building of the 9th or 10th cent., supported within by Corinthian pillars. It contains early Christian mosaics, with a curious recessed monument enclosing a sarcophagus.

Albenga is one of the unhealthy spots of the Riviera. The frequent inundations of the Centa rendered the ground about it marshy; and the insalubrity was increased by numerous flax-steeping grounds. "Hai faccia di Albenga," *You have an Albenga face*, is a proverbial expression, addressed to those who look out of condition. This insalubrity has, however, been diminished by draining; and the steeping-grounds are now confined to the vicinity of the sea, and are at some distance from the town.

Albenga was occupied by the French in 1794, and became the centre of their military operations; and in 1796 Napoleon made it his headquarters. In 1797 it formed a part of the Ligurian republic, an incorporation which terminated its independent political existence; for, although previously subjected to the supremacy of Genoa, Albenga had continued to be governed by its own magistrates and laws.

A bath and other Roman antiquities have been discovered in and about Albenga; and the "*Ponte Lungo*," at the distance of about a quarter of a mile on the road to Genoa, is of Roman construction, at least in the piers. It was built by the Emperor Honorius.

The road now runs close to the shore, passing through

3 m. *Cériale* Stat., a place abounding in pleasant gardens. 1 m. farther is *Borghetto di Santo Spirito*, above which lies *Toirano*. The cave of Sta. Lucia in the adjoining hill is filled with stalactites, and beautiful of its

kind; one of its recesses is fitted up as a chapel.

2 m. *Loano* Stat. (no good inn), a small city,—a title claimed for it by the inhabitants. It was the principal fief of Luigi Fieschi, so celebrated for his unsuccessful conspiracy. Loano was the scene of the first victory of the French Republicans in Italy, 24th Nov. 1795, when Scherer and Massena defeated the Austrians with great loss.

3 m. *Pietro Ligure* Stat. The village is on a hill some distance off. The rly. is carried through the Headland, or Capo di Capra zoppa, by a tunnel, which emerges at the foot of a grand precipice.

3 m. *Finale Marina* Stat. (*Inn*: H. National. White Orio wine is recommended.) Finale Marina (pop. 2700) is so named to distinguish it from Finale Borgo, situated higher up the valley. Finale was the capital of a marquisate, which anciently belonged to the family of Del Caretto. Towards the end of the 15th cent. the town, passing to the kings of Spain, was strongly fortified, and the ruins of their numerous forts are still seen upon the heights. The Genoese, after a series of contests, acquired the marquisate, by purchase in 1713, from the Emperor Charles VI. Bernini was the architect of the principal ch., *St. John the Baptist*, richly decorated in gold and colours. Behind Finale, 10 min. walk is *Finale Borgo* (pop. 1600). The Ch. of *S. Biagio*, in part ancient, contains a curious marble pulpit and a monument to Cardinal del Caretto. On the heights above is the *Castello Gavone*, a picturesque ruin with a fine view. One of the towers is fronted with stone cut in facettes, like Tantallon in Scotland.

[After passing *Finale Pia*, with an old Romanesque tower to its ch., and *Varigotti*, a small village, the road passes through the tunnel of the *Capo di Noli*, on emerging from which a most lovely prospect opens.]

5 m. *Noli* Stat., picturesque from its walls and towers, terminated by the

castle, commanding the town. Like Albenga, it was a republic, and preserved its own government under the Genoese, until both were devoured by their Gallic invaders.

[The cliffs bordering the road are here lofty and beautiful, overhanging the path. A view of Genoa is gained after having passed the tunnel of Noli, when are discovered the lofty lighthouse, the long line of the Mole, the city, and the fortifications which crown the hills behind.]

2 m. *Spotorno* Stat., opposite to which is a small island bearing the name of *Isola dei Bergeggi*, now uninhabited, but upon which are some ruins of an abbey and a castle.

4 m. *Bergeggi* Stat. At the foot of the cliff is a stalactitic cavern. From *Bergeggi* the road runs along the seashore under *Capo di Vado*, on the top of which is a fort.

4 m. *Vado* Stat., a small village; the road continues near the sea, passing through the villages of *Zinola* and *I Fornacci*, so called from its pottery furnaces. *Vado* stands on the site of the ancient *Vada Sabatia*, some ruins of which were discovered near the parish ch.

3 m. *Savona* Junct. Stat. (Buffet) (*Inns*: H. Suisse, near the theatre, fair; H. di Roma). A flourishing city, 20,000 inhab., the third in importance on the Riviera, Genoa being the first, and Nice the second. The town exhibits an appearance of much prosperity, and has been largely increased of late years by the construction of several handsome streets. Large quantities of pottery are made here. It is of high antiquity; here Mago, the Carthaginian, deposited his spoils after the capture of Genoa. The acropolis of the Ligurian city is thought to have been the site of the fort on the "rnppe di San' Giorgio." *Savona* is close upon the sea; but its once ample port was spoiled by the Genoese in 1528. They blocked it up by sinking hulks filled with stones, and the deposit of sand and silt did the rest; and though it has been properly cleared and re-

paired, it cannot admit vessels of more than 200 tons burthen.

The *Cathedral* was built in 1604, an older and more curious structure having been demolished to make way for the fortifications. This former cathedral had been enriched by Pope Julius II. (*Giulio della Rovere*), who, born at *Albisola* close by, was bishop of this see at the time of his election to the papal dignity. Some of the ornaments of the present cathedral are his gifts, having been saved from the demolished structure; as, for example, the marquetry of the choir. It contains some good paintings: The Annunciation and Presentation, by *Albani*; the Scourging of our Lord, by *L. Cambiasi*; La Madonna della Colonna, by *Robertelli*,—a fresco, so called because it was painted on a pillar in the ancient *Duomo*, from which it was ingeniously detached, and placed in its present situation. In the chapel of the Madonna is a painting in seven compartments, by *Lodovico Brea*, The Assumption, with several saints, in a frame, exhibiting the allusive arms of the house of *Rovere*,—an oak-tree, surmounted by the cardinal's hat. It was the gift of Pope Julius; and as almost every picture in Italy has its story, it is said with respect to this, that Julius, who, when Pope, threatened Michael Angelo with a halter, or something as bad, because he did not paint fast enough, employed seven painters upon this work, in order to get it soon out of hand. The best compartment is the St. John, by *Brea*. There is a curious painted and gilt bas-relief of the Assumption of the Virgin in the N. transept, brought from the old *Duomo*. Close to the cathedral stands the *Sistine Chapel*, founded by Sixtus IV. (1471-1484); also of the family of La *Rovere*, and uncle of Julius II., as a place of sepulture for his ancestors. His father was but a poor fisherman, though descended from a noble family.

In the Dominican church is a painting attributed to *Albert Dürer*. The Nativity, by *Antonio Semini*, too highly praised by *Lanzi*. In the cloister of this church is a bust to the memory of *Chiabrera*, one of the best Italian

poets of the 17th cent., beneath which is an inscription written by Pope Urban VIII. Chiabrera was born here, and the place is full of reminiscences of him. (Wordsworth translated some of his pieces.) The villa in which he lived is near the ch. of *San' Giacomo*, his burial-place. The house in which he was born is in the town, with the significant motto which he chose: "*Nihil ex omni parte beatum.*" And the theatre is dedicated to him.

One of the towers of the port is decorated by a colossal statue of the Virgin, beneath which, in large characters, is engraved the following inscription, which may (after a sort) be read either in Latin or Italian:—

"In mare irato, in subita procella
Invoco te, nostra benigna stella."

It is part of a popular hymn sung by the sailors and fishermen on this coast.

The sanctuary of *Nostra Signora di Misericordia*, about 5 miles from Savona, amongst the mountains, is a celebrated place of pilgrimage, and well worthy of a visit, though the road is only practicable for light carriages. The *Church*, 16th cent., is built on the spot where a miraculous appearance of the Madonna is said to have taken place in 1536; and, though of such recent origin, the devotion of the Riviera so increased its treasures, that they were thought only second to those of Loretto. The greater part of these disappeared under the French; but the sanctuary has been replenished, particularly by a crown of silver studded with gems, placed on the head of the image by Pope Pius VII. He was kept a prisoner at Savona by Napoleon I., and his desk broken open to steal from it the ring of St. Peter. Marino and Chiabrera in poetry, and Bernardo Castello in painting, exercised their talents in honour of this sanctuary. The ch. is lined with marble, and filled with the faded paintings of Castello, containing nearly the whole life, legendary as well as scriptural, of the Virgin. Other objects in this church are a Presentation

of the Virgin, by *Domenichino*; and an alto-relievo of St. Elizabeth and the Virgin, by *Bernini*. The poet Wordsworth wrote of the neighbourhood: "There is not a single bay along this beautiful coast that might not raise in a traveller a wish to take up his abode there; each as it succeeds seems more inviting than the other; but the desolated convent on the cliff in the bay of Savona struck my fancy most."

[*Rly.* from Savona, N., to *Alessandria* (Rte. 8), and N.W. to *Turin* (Rte. 3.)]

Leaving Savona for Genoa, the rly. runs more inland as far as Albisola; in many parts tunnelled through the rock where the last abutments of the hills come down into the sea, and in some parts supported by terraces. Along this part of the Riviera may be seen villas, sometimes high above the road, sometimes on its level, with their gardens gay with bowers, terraces, trellis walks, and the brightest profusion of trees and shrubs and flowers. These gardens are generally in the old-fashioned, regular style, and are mostly entered by a lofty gate, once surmounted by armorial bearings.

3 m. *Albisola* Stat. The town is at the opening of a pleasant valley, and stretches along the shore. The town of *Albisola Superiore*, 1 m. on l., contains a palace of the Della Rovere family, not the building in which Pope Julius was born, though he was a native of the town. In the principal ch., the Madonna della *Concordia*, are some good paintings by *Fiasella* and *Ansaldo*.

2 m. *Celle* Stat. In the *Ch. of St. Michael* is a picture of the Archangel, by *Pierino del Vaga*, painted by him in fulfilment of a vow made during a storm. Following the coastline, we reach

3 m. *Varazze*, or *Voragine*, Stat., a town of importance, stretching along the coast for more than a mile. Here are built a large proportion of the mercantile marine of Genoa, the slips for which along the beach form a busy scene. It is the birthplace of Jacopo

di Voragine (b. 1230), the author or compiler of the well-known *Golden Legend*, a collection of monkish legends of saints, miracles, and adventures of the Devil, which was most popular in the 13th, 14th, and 15th centuries. It has the fame of being the chief book which transformed Loyola from a soldier to a religious enthusiast. In 1292 its author became Archbishop of Genoa, where he excelled in charity and benevolence. In the hills above Voragine is a very singular monastery, very properly called "*Il Deserto*." It was founded by a noble lady of the Balbo Pallavicini family. According to fame, she was exceedingly beautiful, and is said to be somewhat profanely represented in character of the Madonna, though in the Genoese dress of the 16th cent., on an exquisite altarpiece by *Fiasella*.

Pass the cape or headland of

4 m. *Cogoletto* Stat. (Hotel d'Italie, a mere auberge, but with one or two clean bedrooms). Before entering this town is an extensive foundry of shot and shells. *Cogoletto* is by tradition the birthplace of Columbus; and if faith is to be given to an inscription on it, we may see the house in which he was born. On the other hand, the house of his father Domenico can be proved by title-deeds to have been situated in the suburbs of Genoa, and he himself states that he was born at Genoa—an expression which, however, was quite compatible with his being born within the territory. The family can be traced in Savona, Oneglia, and all about the neighbourhood; and the fact of his being a Ligurian is unquestionable.

The road between *Cogoletto* and *Arenzano* passes through most picturesque and varied scenery, enriched with luxuriant vegetation, fine woods of pinasters and evergreen oaks, with an undergrowth of myrtles, heaths, and lilies. The view on descending towards *Arenzano* is enchanting.

3 m. *Arenzano* Stat., a pleasing village. A long tunnel.

5 m. *Voltri* Stat., a flourishing town of 12,000 inhab., with richly adorned

churches. Much paper is manufactured here. Anciently the Genoese supplied most parts of Europe with paper, and a considerable quantity is still exported to S. America. It is said to have the property of resisting the worm better than any other—a quality supposed to be derived from the sulphur in the water with which it is made. In the valley of the *Leira* are the sulphureous springs of the *Aqua Santa*, which rush out very copiously near the chapel dedicated to the "*Madonna della Aqua Santa*," to whose intercession the healing powers of the waters have been ascribed. A bath-house has been erected here. The waters are considered efficacious in cutaneous diseases, and are much frequented by the Genoese during the summer months. The villa of the Marchese Brignole stands in a lovely situation.

The rly. between *Voltri* and *Genoa* runs close to the sea the whole way until it joins the line from *Turin*, before entering the tunnel beyond *San Pierdarena*.

2 m. *Pra* Stat., which almost joins on to

1 m. *Pegli* Stat.

Inns: H. d'Angleterre (*Michel*), near the station and the gates of the *Villa Pallavicini*, an agreeable residence during the winter. Grand H. *Pegli* (formerly *de la Méditerranée*), near the sea; good, with moderate charges. H. *Gargini*.

There is a good sea-bathing establishment at *Pegli*, much frequented during summer, and an *Eng. ch.* has been opened here. The *Ch. of Mont' Oliveto*, on a hill above, has a picture of the Descent from the Cross by *Francesco Succi* of *Pavia*, with the date 1527. The *Villa Doria* was built by *Canzio* for *Adamo Centurione*, one of the richest merchants of *Genoa*, in the time of *Charles V.* When the emperor was preparing for his expedition, his treasurer borrowed 200,000 crowns from *Centurione*, who immediately paid over the amount in ready money, and then forthwith sent a receipt in full to *Charles V.*, who cast it into the flames.

A story not dissimilar in spirit is told of the Fuggers of Augsburg.

The * *Villa Pallavicini*, belongs to the Marchesa P. Durazzo. The grounds—entered from a house near the stat.—deserve a visit, though they are of recent origin, and rather cockney in style. The walk through them and up the hill takes 2 hrs. The grounds have been laid out on the side of a hill, at an enormous expense. There are winding walks many miles in extent, emerging from shady groves at points commanding fine views over the Gulf of Genoa, from Capo di Noli to Capo Porto Fino. Temples and kiosks, artificial grottoes with stalactites and sheets of water with boats, under artificial caverns, a Chinese pagoda, and an Egyptian obelisk, excite the admiration of the Italians, who loudly praise “la feracità d’invenzione, la squisitezza di gusto” displayed in this “meraviglia d’arte;” but for English visitors the chief attraction will be the variety and luxuriance of vegetation, the pine-trees, cypress, cedars, oleanders, myrtle, and camelias, growing in the open air.

2 m. *Sestri di Ponente* Stat., a flourishing town, with shipbuilding yards. Behind Sestri rises the hill of La Madonna del Gazo, crowned by a chapel, with a colossal statue of the Virgin. From this point, in every direction, the view is magnificent. The *Villa Serra*, with its terraces and hanging gardens, is striking. Pass the monastery of *Sant’ Andrea*, now the *Villa Vivaldi*.

1 m. *Cornigliano* Stat., a flourishing town. Like many others on this coast, it is composed of two—the “long-shore” town, and the one more inland. Here are rather extensive manufactures of printed calicoes. The *Serra Palace* has a fine elevation. On the height above Cornigliano is the *Ch. of Santa Maria Incoronata*, which contains a Holy Family, by Pierino del Vaga, of great sweetness, but in a bad condition. Below this ch. is an oratory attached to a convent, which contains some frescoes of merit; the ceiling is attributed to P. del Vaga. There

is a large bathing establishment here, much frequented during the summer.

Cross the *Polcévera*, which descends from the valley through which climbs the rly. over the Apennines to Alesandria (Rte. 7). The bridge over the river was built at the expense of the Durazzo family. Here Masséna signed his capitulation with Lord Keith and the Austrians for the surrender of Genoa, in June 1800.

1 m. *San Pierdarena* Stat. may be considered a suburb of Genoa, but it is not seen until after passing the gate of the Lanterna, or emerging from the rly. tunnel, when the city, its harbour, and the shipping, burst in all their beauty on the traveller. In the principal *Ch. of S. Pierdarena* are some good paintings; the Flight into Egypt, by *Cambiasso*; the Virgin, by *Castello*; and some frescoes, by *Fiasella*. The *Palazzo Spinola* is an excellent specimen of a Genoese villa. The great saloon on the first floor is painted in fresco by *Carlone*. The *Villa Imperiale* also contains frescoes. *Palazzo Sauli*, smaller, but a good specimen of architectural skill.

3 m. **Genoa (Genova) TERMINUS** (Buffet), a handsome building, opening into the Piazza dell’ Acqua Verde, in the centre of which is the large monument to Columbus.

Hotels: (Many of the hotels are built around the harbour, but a high-walled terrace separates them from the sea. The best rooms, therefore, are on the 3rd floor and overlook the Port. Travellers who desire to sleep at night should obtain rooms on the side away from the port, as the street and the goods trains are noisy in the night.) *H. de Gênes*, in the Piazza Carlo Felice, excellent: table-d’hôte without wine, 5 fr.; déjeuner à la f., 4 fr.; rooms from 2½ fr.; *Grand H. Isotta*, Via di Roma; *H. d’ Italia*, Via del Campo; *H. de la Ville*, Via Carlo Alberto; *H. Trombetta* (formerly *Feder*), Piazza Banchi. *H. Quattro Nazioni*, good and moderate, civil landlord; *H. Royal*; *H. de France*, Piazza Banchi: all on the port. *H. Vittoria*, Piazza Annunziata; *H.*

Smith, near the Bourse, comfortable, with lower charges.

Cafés.—*Concordia (good restaurant, dinner, 4 frs. with wine), Via Nuova ; Centro, 8 Via Nuova (with restaurant) ; Roma, near Carlo Felice theatre ; Rossini (with restaurant), Piazza Fontane Amorse ; Confidenza, Via Carlo Felice.

Confectionery and Luncheon Shops, where wine, lemonade, &c., can be obtained. (Ladies may obtain refreshment here.)—Klainguti, Via Carlo Felice, and Via di Soziglia ; Romanenzo, Via di Soziglia (celebrated for his candied fruits).

Furnished Apartments are not numerous. Giovanni Canestri's in the Palazzo Coralli, No. 8 Piazza S. Maria di Carignano, are well spoken of. Pension can be had.

Railways.—The Western Rly. Stat. (*Stazione Occidentale*, the terminus of the lines to Nice and Alessandria) is in the Piazza dell' Aqua Verde ; that of the E. or Spezia Stat. (*Stazione Orientale*) is in the Piazza Brignole, at the back of the Acqua Sole Garden. These stations are connected by a tunnel passing under the city, 2292 mètres in length.

Cabs.—Within the city, the course, one horse, 1 fr. ; two horses, 1½ fr. By the hour, one horse, 1½ fr.—for an additional half-hour, 75 c. ; two horses, 2 fr., and 1 fr. for the half-hour. To or from a rly. stat., 1 fr. and 1½ fr. ; at night, 50 c. more. Beyond the limits of the city there is no tariff, and a bargain must be made.

Omnibuses from the Piazza S. Domenico (or Carlo Felice) to either rly. stat., 20 c. The hotel-keepers have their own omnibuses to and from the stat., fare 1 fr.

There is a line of omnibuses from Porta Pila, on the E. side of the city, to Porta Lanterna on the W., and from the Piazza Nuova to San Pier d'Arena, Cornigliano, Sestri, Pegli, and other places on the W. coast ; also from the Piazza S. Domenico to S. Francesco d'Albaro, S. Martino, and other places on the E. side of the city.

Vetturini may be heard of through the hotel-keepers.

Steamers to *Spezia*, three times a week in 6 hrs. (see Rte. 13) ; to *Leg-*

horn daily in 9 hrs. ; and on to *Civita Vecchia* and *Naples*, three times a week. To *Palermo*, *Messina*, *Catania*, and *Syracuse*, weekly. To *Nice* 4 times a week in 9 hrs. (see Rte. 11A). To *Marseilles* five times a week in 20 hrs. To *Corsica* and *Sardinia* weekly. To *Tunis* weekly.

Post Office.—In a new building close to the theatre. Postage within the city, 5 c.

Telegraph Office (*Telegrafi*).—Palazzo Ducale.

A *British Consul* and a *Consul* for the *U. S. of America* reside here.

English Episcopal Ch., built 1873, from Street's design, in the Via Goito, beyond the Acqua Sole Garden. Service on Sunday in winter 11.30 and 4. *Scottish Presbyterian Ch.*, 39, Via Assarotti. There is another Eng. chapel at Pegli.

The *English Protestant Cemetery* is near the barracks of San Benigno, above the slate-quarries.

Hospital for Protestant English.—Piazza San Bartolomeo, under the direction of the British residents, and under the medical superintendence of Dr. Breiting. There are private rooms, where gentlemen or ladies can be received in case of severe illness, and where they will have better nursing and attention than they can hope for in an hotel. It is well-deserving of the support of our travelling fellow-countrymen. A book to receive the names of subscribers will be found at the principal hotels.

News Room.—The Società di Lettura e Conversazione have a suite of rooms supplied with newspapers, in the Piazza Fontane Amorse, to which strangers can be introduced by a member.

The *Casino*, a club of Genoese noblemen and gentlemen, is in the Piazza Fontane Amorse. Here are reading and billiard rooms. On the introduction of a member, strangers are liberally allowed the privilege of entrée for 3 months.

Physicians.—Dr. C. Breiting, 33, Via Mameli (successor to Dr. Milligen), Dr. Luigi Costa, Via Palestro (speaks French).

English Pharmacy, kept by Visdomini, in the Piazzetta delle Vigne, near the Banchi and Hôtel Feder.

Baths, in the Via delle Grazie.

Bankers.—Messrs. Granet, Brown, and Co., 7, Via Nuova.

Commission Agent, and for forwarding luggage, &c., Charles A. Wilson, 2, Piazza Raibetta, 1st floor.

Boatmen.—Embarking and landing passengers from steamers, 1 fr. per person, including luggage; the fee for carrying it to the hotels by the porters is 1 fr. each porter, bargaining necessary with all. The traveller who has several parcels will do well to make his bargain beforehand. The tariff is, for 50 kil., 60 c., and 5 c. for every additional 10 kil.; if more than 100 kil., 2 men will be required, but without any additional charge. Boat in the port, or for an excursion round the moleheads and lighthouse, with one rower and 2 to 4 persons, 2 frs. an hour.

Antiquities and Articles of Vertu.—Wannenes, Contrada Canetta, Piazza Stampa, No. 1374, behind the ch. of S. Giorgio; and Maggi, in the Strada Carlo Felice, have collections of curiosities, antique articles, &c.; the latter asks unreasonable prices.

Silks, Velvets, &c.—G. B. Ferrari Brothers, Piazza di Campetto, No. 42, and Ferrari, No. 352, Via Soziglia.

Booksellers.—Bœuf, Via Nuovissima, No. 2, has a good assortment of Guide Books and Maps. Grondona, in the Via Carlo Felice.

Jewellery, Filigree Work.—Emilio Forte, 155, Via degli Orefici; Parodi, Via degli Orefici, and Boazi, at No. 109 in the same street, for precious stones; Mossa, 153, Via degli Orefici, and in the Hôtels de l'Italie and de Gênes, for filigree work.

Genoa is not an economical residence; especially with respect to house-rent, which is high within the city. Villas may be hired in the country, but the rents are by no means moderate. Provisions are abundant. Beef, poultry, and fish are good, but of the latter there is only a scanty supply; so that there is some truth in the old

vituperative Tuscan proverb, which says of Genoa,—*Mare senza pesce,—montagne senza alberi,—uomini senza fede,—e donne senza vergogna*.

The Genoese, or Ligurians, from the time of Virgil to Dante, and since, have been the subject of vituperation.

"Ahi Genovesi, uomini diversi

D'ogni costume, e pieni d'ogni magagna;
Perchè non siete voi del mondo spersi?"

Inferno, xxxiii. 150-154.

"Ah, Genoese, of every grace devoid!

So full of all malevolence and guile,

Why are ye not at one fell swoop destroy'd?"

WRIGHT'S Translation of Dante.

But those who have resided here speak well of them now; and the splendid memorials of the charity of past generations raise a strong presumption in their favour, and against the poet's appreciation of their character.

The climate of Genoa is healthy, and the atmosphere usually clear, but it is not a desirable place for persons suffering from chest complaints. Pegli, on the W., affords a more sheltered residence, and Nervi, on the E., is still better protected. At both these places there are houses for the reception of winter guests.

Genoa is the chief outlet on the Mediterranean for the manufacturers of Switzerland, Lombardy, and Piedmont; and they import many foreign articles—cotton, sugar, &c.—through it. About 1700 sailing vessels and 800 steamers enter the harbour annually from foreign ports, whilst the coasting trade is represented by the annual entry of 5000 sailing vessels and 1400 steamers. The trade of Genoa is more than double what it was 15 years ago. The harbour, which is not of great extent, is deep, and protected by two moles. The port is exposed to the S.W. wind (the Libeccio), and to the heavy swell which follows gales from that quarter; but this is about to be remedied by forming an outer harbour, which will equal nearly in extent the existing one, by throwing out a long mole from the headland E. of the town to the W.S.W., a grand work estimated to cost 2½ millions sterling. The opening of the rlys. to

Turin and Milan is tending to make Genoa one of the first commercial ports in the Mediterranean, and a very dangerous rival to Marseilles, especially since the enlargement of the accommodation for the mercantile marine, by the removal of the naval arsenal to Spezia.

The resident population of the town, within the walls, excluding the garrison and seamen, amounts to 128,000. Manufacturers of silks, velvets, damasks, thrown silks, paper, soap, and the usual trades of a seaport town, employ many of the inhabitants.

The shops are good: the articles of manufacture peculiar to Genoa are gold and silver objects, especially filigree-work, three-piled velvet, artificial flowers, and coral ornaments. The velvet is still an excellent article; and embroidery on cambric and muslin is carried to much perfection.

An ample supply of excellent water is brought to the city partly by an aqueduct, 25 miles in length, constructed in the middle ages, which taps the Bisagno stream high up amongst the hills; and partly by an aqueduct which draws its current from the Scrivia, on the N. side of the Apennines, through the railway tunnel *dei Giori*.

The Genoese are laborious, and a robust and well-looking people; but the Ligurian character, both physical and mental, is very peculiar; and they have yet a strong feeling of nationality. Their dialect is almost unintelligible to a stranger. One national peculiarity will, it is to be hoped, long remain unaltered—the exceedingly simple, graceful head-dress of the women, consisting in the higher classes of a muslin scarf (*pezzotto*) pinned to the hair and falling over the arms and shoulders, allowing the beautiful faces and hair of the wearers to be seen through it; this costume is general amongst the higher and middle classes during the summer but in the colder season is replaced by the French bonnet. The lower orders wear a long calico scarf, printed in most gaudy colours, called *mezzaro*, manufactured in large quantities about Genoa.

To the beautiful road of the Riviera through which the traveller may have passed, Genoa forms a very worthy termination. "I have now seen," says a competent observer, "all the most beautiful cities of the South, and have no hesitation in ranking this after Naples and Constantinople. But the charm of the latter ceases on landing, whereas the interior of Genoa does not disappoint our expectations. The streets, indeed, are narrow; but, to say nothing of the obvious convenience of this in a hot climate, it does not of course produce the gloom which it does in our northern cities. We too naturally attach the idea of small mean houses to narrow streets, whereas these are lined with magnificent palaces. In this respect, as well as in the massive and florid character of these edifices, Genoa bears a considerable resemblance to La Valetta, in Malta; but in that island architecture has something of an oriental cast; here it has adopted a more festive character."—*Rose*.

The *Port*, round which "Genova la Superba" extends, is terminated at either extremity by two piers, the *Molo Vecchio* and the *Molo Nuovo*, the ends of which are 595 yards apart. Near the land end of the western pier stands the *lanterna* (lighthouse), built in 1547; the tower rises out of the rock, to the height of 247 feet above its base, or 385 feet above the level of the sea. Several towers had previously stood here. The last, called the *Briglia*, or *Bridle*, was erected in 1507 by Louis XII., for the purpose of securing the authority which he had acquired. The lighthouse should be ascended for the extensive view which it commands. Close to the foot of the lighthouse is the quarantine establishment. On the N. side of the harbour is the *Darsëna* (dockyard and arsenal) which was established in 1276; the first expenses of the works being furnished by the spoils taken by Tomaso Spinola, in 1276. In 1861, the Italian Government made Spezia the principal naval depôt, and the activity which used to reign here has in consequence declined.

The *Porto Franco*, which is on the

E. side of the harbour, near the end of the Molo Vecchio, is a collection of 355 bonded warehouses, surrounded by high walls, and with gates towards the sea and the city: the most recent portions were built in 1642. The tradespeople are in the habit of keeping stores of goods in the Porto Franco, and of dealing in them retail. Of course the duty must be paid upon those sold before they are allowed to pass out. According to ancient regulations, entrance is forbidden (except by special permission) to the military, the priesthood, and womankind; all these being, as it would seem, equally liable to suspicion. The Porto Franco is under the management of the Chamber of Commerce. The *Facchini*, or porters employed in the Porto Franco, form a privileged corporation. There are two classes, the *Facchini di Confidenza*, who are employed in the interior of the warehouses, and the *Facchini di Caravana*, who carry out the goods. The latter were formerly *Bergamaschi*, and the calling hereditary in their families.

Close to the Porto Franco is the *Dogana* (custom-house), and from this to the Darsena, along the quay of the port, extends the portico, constructed in 1839; above it is a terrace, the *Gran Terrasso Marmoreo*, on which is an agreeable walk affording a full view of the harbour, and the coast E. and W. It is reached by a flight of steps—at the end of the Terrace colonnade. The branch rly. from the principal stat. to the Porto Franco runs along the line of these arcades.

The city has been repeatedly increased in size, and its walls as often enlarged. Is is said that some traces of the Roman walls are discernible. The first modern fortifications were erected in 935, extending from the Fort of S. Giorgio above the W. Rly. Stat. to San Andrea. In 1155 the Genoese raised another circuit, for the purpose of resisting the threatened attacks of Frederick Barbarossa. Some of the gates are yet standing. Such is the *Porta Vacca*, near the Darsena, a fine and lofty arch, between two towers.

Another circuit was begun in 1327.

In this many of the previous suburbs were included. The ramparts afford agreeable promenades, and are connected on the E. with the *Acqua Sole Garden*, which affords a delightful walk. The W. portion of this second line of fortifications, the *Casteletto*, has been destroyed, and the site covered with tall dwelling-houses still bearing the name.

The 3rd circuit, at a considerable distance from the 2nd, encircles all the heights that immediately command the town and harbour, and forms an immense triangle. The circuit occupies an extent of several miles, and is strengthened at different points by stronger works in the form of forts, such as the great citadel of *il Sperone*, at a height of 1650 ft. An extensive system of detached redoubts has been added on every peak from which the city or its defences can be threatened. The place has thus been rendered very strong.

The last circuit of fortification was erected to protect the city against the present dynasty, when the Gallo-Sardinian army, under Carlo Emanuele, Duke of Savoy, threatened the very existence of the Republic; and it was, in great measure, raised by voluntary contributions and voluntary labour. Upwards of 10,000 of the inhabitants worked upon them, without receiving either provisions or pay. Within these walls Masséna sustained the famous siege of 1800. The city was invested on the land side by the Austrian troops, whilst the British fleet under Lord Keith, blockaded the port. Masséna was at length starved out, and he evacuated the city on the 4th of June, 1800, after a blockade of 60 days, during which the garrison and inhabitants suffered the greatest misery from famine. Of the 7000 troops under Masséna, only 2000 were fit for service when they surrendered. The number of the inhabitants who died of the famine, or of disease produced by it, exceeded 15,000. The present garrison amounts to 7000 men, but treble that number would be necessary to man its works in the event of a siege by any great continental power.

An interesting excursion may be made by the pedestrian round the fortifications, following the road on the inner side, from the Porta della Lanterna to the Porta delle Chiappe, during which he will enjoy some fine prospects over the town and harbour. Emerging from the latter gate, a walk of little more than 1 hr. will enable him to reach by a good road the Diamante and the Fort of il Fratello Maggiore, from both of which he will have splendid views over the encircling valleys of the Polcévera and Bisagno, and the sea-coast, from the rugged promontory of Portofino on the E. to the Capo delle Melle on the W., lined by the towns of Sestri, Voltri, Savona, &c., with the high mountains of Corsica on the extreme southern horizon. No one can enter the forts without an order from the military authorities.

Genoa is very up and down. Many parts of the city are inaccessible by wheel-carriages; nor are the smaller *vicoli* convenient for foot-passengers. Through these the trains of mules, with their bells and trappings, add to the busy throng. In the older parts of the town the houses have an appearance of antique solidity, whilst those in the more modern streets are distinguished for their magnitude and fine architecture.

A Walk through Genoa.

Persons pressed for time, and wishing to see the city expeditiously, are recommended to take the following round. Starting from the port, where most of the hotels are, and taking the *Via Carlo Alberto* to its S.E. end, turn up past the Bourse to the **Via degli Orefici*, where the goldsmiths have their shops. Thence cross by a narrow street to the **Cathedral*. Afterwards to the *Piazza Nuova*, where the *Palazza Ducale* and the *Ch. of Sant Ambrogio* stand. Close at hand is the *Piazza San Domenico* (or Carlo Felice), where will be seen the *Accademia di Belle Arti*, Public Library, and *Carlo Felice Theatre*. The *Via Giulia* strikes out of this square to the E., and at the other end of it is the *Ch. of San Stefano*, near the *Porta d'Arco*.

[Time should be found, if possible, to visit the *Ch. of S. Maria di Carignano*, at the S.E. extremity of the city, for the sake of the view from the cupola.]

Thence there is a road up the hill past the great hospital of Pomatone to the **Acqua Sole Garden*, and the descent may be made by the *Salita di Santa Catarina* to the *Via Carlo Felice*, lined with shops, at the point where it joins the *Piazza di Fontane Amorse*. Here are the *Pallavicini Palace*, and other palaces. Enter next the *Via Nuova*, where are (1.) the *Gambara, Doria* (Giorgio) *Adorno, Serra, *Brignole Sale* (or Rosso), and **Durazzo* palaces, and (rt.) the *Cambiaso, Lercaro, Spinola* (Ferdinando) *Doria Tursi* (or del Municipio), and *Brignole* palaces.

Passing through the *Via Nuovissima*, with more handsome façades, the *Piazza dell' Annunziata* is reached, where stands the ch. of that name, at the entrance to the *Via Balbi*. In this street will be seen (rt.), the **Durazzo della Scala* Palace and the *Palazzo del Università*, (l.) the great **Balbi* Palace, and the *Palazzo Reale*, formerly *Durazzo*. At the W. end of the *Via Balbi* is the *Aqua Verde* square, with the monument to *Columbus*, and the *Nice, Turin, and Milan Rly. Stat.* Not far off is the *Andrea Doria* Palace. The *Aqua Verde* square is near the opposite end of the *Via Carlo Alberto* to that from which we started.

The traveller who intends to pass a day or two at Genoa ought to select for examination the following objects:—

Churches: the *Cathedral, S. Ambrogio, S. Maria de Carignano*, and the *Annunziata*.

Palaces, remarkable either for their pictures or their architecture, in the *Via Balbi*: *Pal. Reale, Pal. Balbi-Piovera, Pal. Durazzo della Scala*, and *Pal. del Università*; in or near the *Via Nuova*: *Pal. Brignole-Sale, Pal. del Municipio*, and *Pal. Spinola*; and the *Villa Doria*, near the *Western Rly. Stat.*

Public Buildings: The *Borsa* or

Bourse, Palazzo Ducale, and *Accademia delle Belle Arti*.

Gardens : The *Acqua Sole Garden*, and the *Villetta* in the city ; and the *Villa Pallavicini* at Pegli, to be reached by rly.

STREETS, SQUARES, MONUMENTS, AND GARDENS.

The principal shop streets are the narrow alley called *Via degli Orefici*, where the goldsmiths display their glittering wares (see below), and the somewhat broader *Via Carlo Felice*, a busy thoroughfare, having at one end the *Piazza Carlo Felice*, with the Academy buildings and the principal theatre, and at the other the *Piazza Fontane Amorse*, a small open space, where the palaces begin. Here is the commencement of the **Via Nuova*, built in 1552, on ground purchased by the Republic. It is much too narrow for the proper display of the architecture of the noble palaces that line it. This leads to the curving street called *Via Nuovissima*, through which access is obtained to the *Piazza dell' Annunziata* from the ch., which is the chief object in it. Then begins the *Via Balbi*, containing several palaces which will be described hereafter. It derives its name from the family by which some of those palaces were built. At the W. end of this street is the irregular-shaped space called *Piazza Aqua Verde*. At one side is the Western *Rly. Stat.* ; and at another side is the monument, erected 1862, to *Columbus*, the great navigator, whom Genoa claims as one of her sons—a claim confirmed by the illustrious captain himself, for he said of Genoa in his will, "Thence I came and there I was born." But tradition assigns his actual birthplace to the village of *Cogoleto*, 16 m. to the W. on the shore (see above). The monument consists of a huge square pediment, at the corners of which are seated figures of Geography, Law, Justice, and Religion ; higher up is a circular pedestal decorated with prows of galleys, and on which stands a marble group of Columbus and a woman representing America. On the pediment below are

4 bas-reliefs, representing as many events in the life of Columbus. The inscription is in excellent taste ; it is simply "A Cristoforo Colombo la Patria." The Italians are naturally enough proud of the discoverer of America, although they took no part in his voyages ; and there is usually to be seen in the harbour some vessel, either large or small, bearing the name never to be forgotten of "Cristoforo Colombo."

The **Via degli Orefici*, already mentioned, strikes through the heart of the old part of the city, and derives its name from the traders who inhabit it. Before the revolution the goldsmiths formed a guild or company, possessing many privileges and possessions, all of which are lost. One relic they yet preserve—a picture of the *Holy Family*, with the addition of St. Eloy, the patron saint of the smiths' craft, whether in gold, silver, or iron. It is upon stone, a tablet framed and glazed, in the middle of the goldsmiths' street, and surmounted by a wrought canopy. This picture, attributed to *Pellegrino Piola* (1607-30), is of a deep harmonious colour, and beautifully drawn. It is said that Pellegrino was a pupil of Costello ; that he was only 22 years of age when he painted this picture, and that it excited so much envy on the part of the master, that he caused his pupil to be assassinated. When Napoleon was here, he desired much to remove this picture to the Louvre. "We cannot oppose you by force," said the goldsmiths, "but we will never surrender it ;" and accordingly he yielded, and the picture remains.

The goldsmiths of Genoa excel in a beautiful fine *Filigree*, either of gold or silver, which they work into bunches of flowers, butterflies, and other articles, principally designed for female ornaments. They sell them by weight, at a price of about 15 per cent. above the value of the metal. These ornaments are very pretty, and are hardly to be procured out of Genoa ; but the workmanship is scarcely equal to that of Malta, or of Cuttack in Bengal.

They may be passed at the French custom-house at a small duty.

Public Promenades.—The principal one is the **Acqua Sole*, a large esplanade, on the old fortifications, the favourite resort of the Genoese of all classes. The gardens are handsomely planted and laid out. On Sundays the military bands play here. At one side is the large *Café d'Italia*, with a tower which commands a good view. The view from the *Acqua Sole*, over the valley of the Bisagno and the mountains E. of the city, is very fine. From this garden may be seen at a short distance the *Palazzo Peschiere*, which was occupied by Charles Dickens during the winter of 1844-5. His Christmas story of 'The Chimes' was written in it. Adjoining the Promenade of the *Acqua Sole* is the *Villa Negro*, purchased by the municipality, and added to the public walks. From its more elevated position, it enjoys a still finer and more extensive view. The *Villa* has been laid out and planted, and the casino in the centre rebuilt for a *Museum*, in which have been placed several collections given to the city,—amongst others the geological one of the late Marchese Lorenza Paieto, the zoological one of the Marchese Giacomo Doria, the traveller, and the miscellaneous one of the late Duke of Genoa, brother of the present King.

Private Gardens.—Some of the owners of private gardens liberally allow strangers to visit them. Amongst them may be mentioned (1.) the *Palazzo detto Zerbindo*, with a beautiful garden formerly called the *Giardino Durazzo*, commanding fine views, situate above the E. Rly. stat. (2.) The *Villa Scoglietto* (or *Rosazza*), on the W. side of the town, beyond the rly. stat., with an admirable view. (3.) The *Villa Mylius*, near S. Maria Carignano.

CHURCHES.

* *Cathedral (San Lorenzo)*. The present building was constructed in the 14th cent., as recorded on several inscriptions; but the doorways and other details of the previous building, erected

in the 11th cent., were preserved, and used as old materials. The 3 great W. doorways are of the period of transition, the beginning of the 13th cent. The small N. and S. doorways also belonged to the earlier edifice, but have been much altered in the rebuilding, and fresh shafts or colonnettes were added to the outside of the S. doorway in 1311, as recorded by an inscription on one of the stones, and another inscription states that the N. doorway was rebuilt in 1621.

Only one tower has been erected, and that at a later period. There are traces in this edifice of the taste which prevailed at Pisa and Lucca. Some of the columns of the portal were taken from Tortosa and Almeria, as part of the spoil won at the capture of those cities, 1148. Notice the palm-trunks here. Among the vestiges of an early period are the curious ornaments on the N., exhibiting monsters and Runic knots, and some rude basso-relievos, encrusted in the outer walls. Over the principal entrance is a bas-relief representing the Martyrdom of St. Lawrence, with some quaint figures of the 13th or 14th cent.; and into several parts of the outer walls are let Pagan bas-reliefs, which formed the front of sarcophagi, of the Roman period. The steps before the façade have been renewed, and at the same time the lions of Carrara marble were placed there. The handsome *Campanile* dates from the early part of the 16th cent. The cupola was erected in 1567, from Alessio's design.

The nave, completed between 1307 and 1312, is preceded by an elegant inner Gothic porch with a groined roof, and which, as well as the columns that support it, is formed of alternate courses of black and white marble: over this porch is what was a gallery for the Doge when he came to hear mass. The nave is narrow, and the mean clerestory windows have a bad effect. It is separated from the aisles by Corinthian columns supporting nine pointed arches of good form, each column being formed of Polcevera breccia; upon these arches rests an entablature with the long inscription

in Gothic characters above noticed, over which rises a second tier of round, or what might be called triforium, arches, supported by stumpy columns and pilasters, in alternate courses of white and black marble. There is no triforium, properly speaking, the walls of the arches being continued to the roof without intermediate floor.

The choir and side-chapels have been modernised, and covered with sculptures, paintings, and gilding. The architecture is by *Alessio*. The high altar is decorated with a fine statue in bronze of the Madonna and Child, by *G. B. Bianco*, a work of the 17th cent.; the marble statue of S. John the Evangelist is by *Montorsoli*.

The paintings are not first-rate; the principal are: *Baroccio*, a Crucifixion, with St. Sebastian and other saints, in the chapel at the end of the rt. aisle—a good work, with all the painter's faults of prettiness; *Deferari*, The Virgin; *Piola*, The Ascension; and *L. Cambiaso*, Saints adoring the Infant Saviour, good. The stalls of the choir behind the high altar are handsomely carved, with backs of coloured *intarsia*-work: the choir, according to the inscription, was restored to its present form in 1624. On the ceiling of the choir is a large fresco, the Martyrdom of S. Lorenzo, by *Teverone*. The ancient manuscript choir-books are yet in use, and they are fine volumes of their kind. At the *Pallavicini Chapel*, corresponding to the left-hand transept, is a detached marble statue of a cardinal kneeling before the altar, a good figure. An altar-piece by *Gaggi*ni, of Genoa, has been put up in the chapel on the rt. of the high altar.

The richest portion of this ch. is the * *Chapel of St. John the Baptist*, into which no female was permitted to enter except on one day of the year,—an exclusion imposed by Pope Innocent VIII., as it is said, in recollection of the daughter of Herodias. The screen which divides it from the ch. is in a rich *cinquecento* or Renaissance, and was completed about 1496. The canopy over the altar, supported by four porphyry pillars, was erected in

1532 at the expense of Filippo Doria. The 11 statues, and the bas-reliefs which adorn the external façade, are by *Guglielmo della Porta*. 8 niches in the interior of the chapel are also filled with statues, 6 of which are by *Matteo Civitale* (1435–1501),—that of Zacharias is fine; and 2, the Madonna, and the Baptist, by *Sansovino* (1503). The altar is by *Giacomo* and *Guglielmo della Porta*. The relics of the saint are said to be contained in an iron-bound chest, which is seen through the apertures of the marble covering, the latter being of Byzantine workmanship. On the day of his nativity they are carried in procession, being placed in the *Cassone di San' Giovanni*, a shrine preserved in the treasury of the cathedral. It was made in 1437 by *Teramo di Daniele* of silver-gilt, a combination of Gothic panels, tracery, and finials of the most delicate workmanship. The sides are covered with imagery of the history of St. John; the figures being all but completely detached from the background. The next chapel, dedicated to the Holy Apostles, has an architectural design, 1503, with statues by *Gugl. Porta*.

In the treasury is preserved the *Sacro Catino*, long supposed to be composed of a single piece of emerald, and also variously asserted to be a gift from the Queen of Sheba to Solomon, or the dish which held the Paschal Lamb at the Last Supper, or the vessel in which Joseph of Arimathea received the blood flowing from the side of the Redeemer. It was part of the spoils taken at Cæsarea, 1101. The Crusaders and their allies divided the booty; and the Genoese, under the command of Guglielmo Embriaco, selected this precious vessel as their portion. 3 times each year was the *Catino* brought out of the sacristy, and exposed to the veneration of the faithful. A prelate of high rank exhibited it to the multitude; and around him were ranged the Clavigeri, to whose care the relic was committed. No stranger was allowed to touch the *Catino*, under heavy penalties; and the attempt to try the material by any test of its genuineness or hardness, was

punishable with fines, imprisonment or even death. Acute and sceptical travellers, as Keysler and the Abbé Barthélemy, in spite of these precautions, saw enough to lead them to suppose that the *Catino* was glass, which is now fully confirmed. But the perfection of the material, as well as of the workmanship, must always cause it to be considered as a very remarkable monument, and of remote antiquity. The dish is hexagonal, with some slight ornaments, which appear to have been finished with the tool, as in gem engraving. The colour is beautiful, the transparency perfect; but a few air-bubbles sufficiently disclose the substance of which it is made. The *Catino* was sent to Paris; and when reclaimed was so carelessly packed that it broke by the way. The fragments have been united by a setting of gold filigree. The keys of the cabinet are kept by the municipal authorities, and a fee of about 5 fr. is expected by the officer who opens the door.

On the N. side of the cathedral (now behind the houses) is a small *cloister* of 2 storeys of the 13th cent.

Many churches were demolished during the French occupation. Amongst those which remain, the most conspicuous are

Sant' Agostino, near the Piazza d'Erbe, now desecrated,—a good specimen of the Genoese Gothic of the 14th cent. The campanile, which, like the rest of the ch., is built of alternate courses of white and black marble, is remarkable.

Sant' Ambrogio, or *di Gesù*, Piazza Nuova, near the Cathedral, entirely built at the expense of the Pallavicini family. The interior is covered with rich marbles and paintings: from the vaulting down to the pavement all is marble, mosaics, gold, and colours. Here are several fine paintings:—The colossal Assumption, by *Guido*, in the 3rd chapel on the rt.: the Virgin, surrounded by hosts of angels, a powerful composition, with fine heads, "one of those masterpieces which leave one cold," *Cic*. The Circumcision, over the High Altar, by *Rubens*, was painted

before he came to Genoa, in ignorance of the height and the position whence it would be seen, and in it "he still struggles with the conception and colour of the Caracci," *Cic*.; but the *St. Ignatius healing a Demoniac, in the l. aisle, was painted in this city, so that he was able to adapt his figures accurately to their site, and the picture "is in conception, form, and colour of a refined noble naturalism, which immensely surpasses the Neapolitans: in the Saint, for instance, the Spanish nobleman is still represented, his expression is immensely brought out by the cunning indifferent character of the priests and chorister boys around him," *Cic*. The frescoes in the cupolas are principally by *Carlioni* and *Galeotto*. The 4 fine Corinthian columns at the high altar are of Porto Venere marble.

L'Annunziata, Piazza dell' Annunziata, rebuilt 1537, with still unfinished façade, and decorated at the expense of the Lomellini family, formerly sovereigns of the island of Tabarca off the N. coast of Africa, which they held until 1741, when it was taken by the Bey of Tunis. The rich marbles of the interior give it extraordinary splendour. The roof has been regilt, and the ch. restored in a gaudy style. Here is the "Cena," or Last Supper, by *Procaccini*, a good painting, but unfavourably placed over the principal entrance. In the 1st chapel on the l. are 3 horrible pictures of martyrdoms, vigorous specimens of Genoese artists.

San Donato, built on the site of a more ancient edifice, is near the Piazza d'Erbe. In the interior are some columns, in granite and cippolino, of a pagan edifice, which support the round arches of the nave. At the first altar on the l. is an Adoration of the Magi, by a Netherlandish master. The octagonal bell-tower is of an early period.

San Giovanni di Prè, near the dock-yard, formerly the Ch. of the Knights of St. John, built in the 13th cent.: some of the round arches of the original edifice are still visible; the present entrance has been cut into the

tribune at the E. extremity of the old ch., at a later period. It was in a rich convent to which this ch. was attached that Urban V. resided on his return from Avignon. Some remains of the ancient cloisters may be yet seen. It was here that Urban VI. caused to be barbarously executed 5 cardinals of his opponents, made prisoners at the siege of Lucera in 1386; the 6th, Cardinal Adam of Hertford, is said to have been spared in consequence of the intercession of his countrymen, then influential at Genoa. In making some excavations the skeletons of these unfortunate victims of Papal vengeance were discovered. The crypt, now used as a warehouse, dates from 1261, according to an inscription on it, but is singularly like English work of a century earlier. Most of the capitals are of the simple form, not carved, called "cushion capitals;" but some are carved, and these are of later character. This crypt continues under the apse and choir, and probably under the whole ch. It is divided into different warehouses, but they are readily accessible. The head of S. John the Baptist in a recess over the doorway, with an inscription round it, is very curious. The letters have small letters inserted in them, a custom usually of the 11th cent. or earlier.

The broad *Vià di Ponte Carignano* leads over the noble bridge or viaduct built by the Saulis. It was begun in 1718, and joins two hills, crossing the streets and houses below. Some of these houses are seven storeys high (adding to the reminiscence which the bridge gives of Edinburgh); the bridge rises far above their roofs, and affords a cool and pleasant evening walk. At the S. extremity is the *Ch.* of

* *Santa Maria di Carignano*, finely situated on a hill on the E. side of the city, built from Alessio's designs about 1552, and endowed by the Sauli family. It is in the form of a Greek cross, with a lofty dome in the centre, but its situation is its chief merit. Beneath the cupola are placed 4 colossal statues: 2 by *Puget*—St. Sebastian (the best), and the blessed Alessandro Sauli. The pictures include: *Guercino*, St. Francis receiving the stigmata—ori-

ginally good, though now damaged; *Cambiasio*, a large Deposition on which the painter has "put forth his whole strength, calmly, and, without any wild pathos, without any crowding, the event is developed in noble energetic forms of deep inward expression," *Cic. Carlo Maratta*, The Martyrdom of St. Biagio; *Vanni of Siena*, St. Catherine receiving the Sacrament. In the Sacristy is a remarkable picture of Saints, attributed to *Albert Dürer*.

A fine **view* of Genoa is obtained from the top of the cupola, which is ascended with tolerable ease (50 c. fee to custodian).

Santa Maria di Castello, near the Piazza Cavour, is ancient; some parts of the ch. may go back as far as 1150. The style is Lombardic. The interior consists of a handsome nave, separated from the aisles by 8 round arches, supported by granite columns with Corinthian and composite capitals, and which formed a part of some Roman edifice. There are some good paintings of the Genoese school here. In the 2nd chapel on the rt. a curious specimen of the 15th cent., representing the Annunciation, with a number of quaint figures in the costume of his time; and an Adoration of the Virgin;—a picture, in 6 compartments, of the 14th cent., the Annunciation, with Saints on either side. In the 5th chapel on the rt., which is adorned with majolica, or Azulejos, is a picture by *Pier Francesco Sacchi*, of St. John the Baptist, St. Thomas Aquinas, and St. Anthony of Florence. The choir contains tombs of the Giustinianis, protectors of this ch. and convent, belonging to the order of St. Dominic. The Gothic stone pulpit to the l. of the high altar, and the incised gravestones of the Genoese families, deserve notice. In the adjoining cloister are some early frescoes, one signed by a certain *Justus de Allamagna*, in 1451.

San' Matteo, near the Piazza Carlo Felice. This interesting little ch., which has always remained under the patronage of the Dorias, was founded in 1125 by Martino D., an ecclesiastic of the family. The front, which dates from 1278, is a good specimen

of Genoese-Gothic, formed of alternate courses of black and white marble.† Five of the white courses bear inscriptions relating to the achievements of the family. The pilasters at the extremities of the façade, and on each side of the entrance, support the shields of Genoa and of the Dorias, the red cross on a white ground and an eagle erect. The uppermost of the inscriptions commemorates the great naval victory of Scorzola, September 7, 1298, over the Venetian fleet commanded by Andrea Dandolo, by the Genoese, under Lamba Doria, both being amongst the most honoured names in the military annals of Italy. In the ancient Roman urn above, with bas-reliefs of children and dead animals, were deposited the remains of Lamba Doria, who died in 1323. Above the principal door of the ch. is one of the very few mosaics still existing in Genoa. It is in the ancient Greek style. The interior was splendidly reconstructed at the expense of the great Andrea Doria: it consists of a small nave and aisles, separated by 5 arches supported by composite columns of white marble: behind the altar is a small choir, with a good Pietà by *Montorsoli*, who remodelled the ch. He also sculptured the statues of the prophets Jeremiah and David, the saints John B. and Andrew, and the 4 Evangelists, as well as the marble urn and the bas-reliefs on both pulpits. The ornaments and figures on the monument of Count Philip Doria over the two lateral altars were his work. Over the high altar hangs the sword sent to Doria in 1535 by Paul III., for the services he had rendered in the cause of the Church. The chapels contain the remains of Saints Maurus, Eleuterius, and Maximus, brought here from Istria by Pagano Doria. In the crypt beneath the high altar is the tomb of Andrea Doria, also

by Montorsoli, who executed the stucco designs in the vault representing the deeds of the great Andrea. In the adjoining *cloister*, erected in the early part of the 14th cent., have been arranged several sepulchral inscriptions of the Doria family, brought from the suppressed church of S. Dominic, and others; and all that remained of the two colossal statues of Gianetto Doria, who commanded at Lepanto, and of another member of the family, which formerly stood before the Ducal Palace, and which were erected there in 1577 by the Senate: they were thrown down and mutilated by the revolutionary rabble in 1797.

In the adjoining Piazza are some curious specimens of domestic architecture—*three palaces* of the 15th cent. Over the door of that on the rt. hand as you face the ch. is an inscription stating that it was given to Andrea Doria by the Republic: *Senat. Cons. Andreae de Oria Patriæ Liberatori Munus Publicum*. Here A. Doria lived—it was in the small square on which it opens that he assembled his fellow-citizens in 1528, to consult on the means for driving off the French, by whom Genoa was then besieged. The door-sides of the Casa Doria have some beautifully sculptured arabesques. Over the door of one of the neighbouring palaces is a curious bas-relief of the combat of St. George and the Dragon, in the presence of the Virgin and of a Doge of Genoa; and on the third a long inscription relative to the victories gained by one of the Doria family, to whom it belonged. In the Via Garibaldi, close by, is another ornamented doorway, surmounted by a bas-relief, representing a conqueror in a triumphal car drawn by centaurs.

Near the ch. of S. Matteo are the Industrial Schools (*Scuole Techniche*), the staircase leading to which is decorated with encaustic tiles, probably brought from Spain.

San' Siro, near the Strada Nuovissima. The most ancient Christian foundation in Genoa, and associated with important events in its history. It was until 904 the cathedral, under the title of the *Basilica dei Dodici*

† This mode of construction was confined at Genoa to public edifices and to buildings erected by the Commune. The four great families of Doria, Grimaldi, Spinola, and Fieschi, alone among the patricians, had the privilege of employing it.

Apostoli, but San' Siro, or Cyrus, an ancient bishop, became its patron. In this church the assemblies of the people were held. Here Guglielmo Boccane-gra was proclaimed Capitano del Popolo in 1257. Hitherto the powers of government had been wholly enjoyed by the aristocracy. This revolution first broke down the barrier; and although the office of Capitano del Popolo did not continue permanent, it prepared the way for great changes in the constitution. Here, in 1339, Simone Boccane-gra was created the first Doge of Genoa, amidst cries of "*Viva il popolo!*" marking the influence by which he had been raised. His election was, in fact, the crisis of another revolution: the government was completely transferred from the nobles to the people.

The actual church exhibits few traces of the original edifice, but the *campanile* behind is of early date. The interior is handsome, in the Renaissance style. The roof is painted by *G. B. Carloni*, who was born at Genoa in 1594, and died at an advanced age. Some of the other paintings are—*Bernardo Castello*, The Saviour disputing in the Temple; *Pomarancio*, The Adoration of the Shepherds; *Castello*, Saint Catherine of Siena; and in 4th chapel (rt.) The Nativity of the Virgin, by *Aurelio Lomi*. The high altar was *Puget's* work.

St. Stefano della Porta d'Arco, at the end of the *Strada Giulia*; the present building does not date later than the 13th cent. Over the high altar is a painting of the *martyrdom of the patron saint. Some think that Raphael made the design for the whole, and finished the upper part, and Giulio Romano executed the remainder after his death. Others attribute the whole to the latter. It has gone very dark, and appears to require cleaning. It is concealed by an unsightly tabernacle and candlesticks, and a fee is demanded for showing it. It was sent to Paris by Napoleon, and the head of the saint and other parts were there retouched by Girodet. "Very careful, beautifully modelled. The lower group round the principal

figure is still one of the finest productions of Italian art," *Cic.* In that part of the building which was originally the ch. of St. Michael is a Last Supper, by *Dom. Piola*.

PALACES AND PICTURE GALLERIES.

"Genoa may justly be proud of her palaces; if you walk along the three continuous streets of Balbi, Nuovissima, and Nuova, looking into the courts and staircases on each hand as you proceed, you may indeed think yourself in a city of kings. The usual disposition exhibits a large hall supported partly on columns leading to a court surrounded by arcades, the arches of which likewise rest upon columns. Sometimes, on one side of the street, these courts are on a level with the external pavement; while on the other the rapid rise of the ground is compensated by a flight of marble steps. Beyond this court is the great staircase rising on each hand, and further still is frequently a small garden, shaded with oranges; so far the composition is admirable. It is invariably open to public view; and the long perspective of halls, courts, columns, arches, and flights of steps, produces a magnificent effect; and this is still further enhanced when the splendour of the marble is contrasted with the dark shades of the orange-groves. But the chief merit of the buildings lies in these parts. There are internally fine apartments, but by no means of magnificence corresponding to that of the entrance."—*Woods*. Many of these palaces contain pictures by *Rubens* and *Vandyke*, both of whom resided here, and the number of portraits left by the latter borders on the incredible.

The more remarkable palaces, and those possessing accessible collections of paintings are:—

Palazzo Adorno, No. 10, Via Nuova, designed by Alessio, belonged to one of the four eminent families of the Capellazzi (viz. Adorni, Guarchi, Fre-gosi, and Montaldi), who from 1339 to 1528 contested amongst themselves for the government of the republic.

There are here some good frescoes by *Taverone*, the subjects being taken from Genoese history, and a collection of pictures, including:—*Dejanira* and *Hercules* in the Garden of the *Hesperides*, by *Rubens*; *Judith*, by *Guido Reni*; *Virgin* and *Saints*, by *Palma Vecchio*; *Madonna* and *Saints*, by *Luca Cambiaso*; a frieze, with *amorini*, by *Dom. Piola*; “four miniature pictures, highly characteristic examples of the antique and allegorical tendency of Mantegna’s school, which here turns into an agreeable rococo the Triumph of *Judith*; the Triumph over *Jugurtha*; *Love* chained by the *Nymphs*, and *Love* led away *Captive*.”—*Cic*.

The *Archivescovato* (*Archiepiscopal Palace*), contains some good frescoes by *L. Cambiaso*.

**Palazzo Balbi*, *Pióvera* and *Senaraga*, No. 4, *Strada Balbi* (open daily 12 to 4, 1 fr.). A fine palace, built in the early part of the 17th cent., from the designs of *Bartolomeo Bianco* and *Ant. Corradi*. The court is surrounded by 3 tiers of porticoes. The state suite of rooms is richly decorated, and gives a good idea of the dwellings of the wealthy Genoese aristocracy: the vaulted ceilings are ornamented and painted by native artists. The collection of pictures ranks third in importance in Genoa.

The GREAT HALL (*SALONE*), is a magnificent square room, and contains—*Vandyke*, An equestrian portrait of of *Franz Maria Balbi*, very fine; *Bernardino Strozzi*, or *Il Cappuccino*, *Joseph* interpreting the *Chief Butler’s Dream*—one of the artist’s best works—he was a Genoese *Capuchin* friar.

2ND ROOM.—*Titian*, *Madonna*, *St. Catharine*, *St. Dominic* and *donatorios*, “by *Pordenone*,” *Cic*.; *Ann. Caracci*, *St. Catharine*; *Vandyke*, A *Holy Family*; *Rubens*, Our *Lord* and *St. John* the *Baptist* as *infants*. 3RD ROOM.—23. *Vandyke*, A fine portrait of a lady in *blue-and-gold* dress, seated; 24. *Id.*, *Equestrian* portrait of *Paolo Balbi* the senator, painted over by *Velasquez* with the head of *Philip II.* of *Spain*, to save it from destruction when *Balbi* was disgraced and banished from *Genoa*; *Tintoretto*, *Portrait*. 4TH

ROOM.—31. **Michel Angelo Caravaggio*, *Conversion* of *St. Paul*; “a masterpiece, the execution most careful and irresistibly beautiful,” *Cic*.; 32. *Luca di Olanda*, A *Holy Family*, and *Nativity*; *Strozzi*, *St. Joseph* and the *Infant*, with a *globe*. 5TH ROOM, *Library*.—*Bassano*, a *Market*. 6TH ROOM, *Gallery*.—*Bronzino*, *Man* in *armour*; *Flemish School*, *Lady’s* portrait; *Grechetto*, The *Finding* of *Romulus* and *Remus*; and *Journey* of *Abraham*; *Spagnoletto*, Two pictures called the *Philosopher* and *Mathematician*; *Tintoretto*, A fine male portrait; *Vandyke*, A *Holy Family*; *Vandyke*, *Portrait* of a *Spanish Gentleman* on *horseback*; *An. Caracci*, *Young Woman’s* portrait; *Paris Bordone*, *Copy* of *Titian’s Danae*; *Rubens*, *Man’s* head; *Jan Breughel*, *Temptation* of *St. Anthony*,—very curious; *Titian* (?), *Portrait* of *man* with *forked beard*; *Memling*, Our *Saviour* on the *Cross*; *Filippino Lippi*, The *Communion* of *St. Jerome*; *Paolo Veronese*, *Portrait* of a *Venetian Doge*.

Palazzo Durazzo (formerly *Brignole*), in the *Piazza Brignole*, with two colossal *Terms* at the portal. The vestibule is decorated with modern arabesques and frescoes. Here is preserved an extensive collection of engravings, said to exceed 50,000 in number.

***Palazzo Brignole Sale*, also called the *Palazzo Rosso*, from the outside being painted red, is in the *Strada Nuova*, No. 18: its front is very extensive, and were it not for its colour, the architecture would appear to advantage. A splendid suite of rooms on the second floor contains the most extensive collection of pictures in Genoa, and they may be seen any day between 11 and 4, free. Hand-catalogues in French and English are to be found in each room.

The *Duchess* of *Galliera*, only daughter of the late *Marquis Brignole*, with the consent of her husband, magnificently presented to the city this palace in 1874, with its gallery, library, and other contents, together with revenue sufficient to keep it up.

ROOM I.—*Guercino*, Cleopatra, a noble form; *Rubens*, Man in armour, a woman, satyrs, &c.; *Strozzi* (il Capuccino), Cook plucking a Swan.

ROOM II.—*Sala Grande*, a magnificent square hall, the ceiling decorated with the armorial bearings of the Brignoles and the families with which they have formed alliances. Frescoes by *Deferrari* are on the roof. On one of the tables is a large model, in white marble and bronze, of a monument to Columbus, executed by *Razzi* at the expense of a Marquis Brignole. Pictures by *Domenico Piola*, and *Guido Bono*, Genoese artists.

STANZA DI PRIMAVERA.—*Paris Bordone*, Lady's portrait. *Titian*, Man's portrait. *Moretto*, A Botanist, 1533, excellent. *Tintoretto* (?), Man's portrait. **Vandyke*, Marcantonio Giulio Brignole Sale (an equestrian portrait) and his wife; Prince of Orange in armour; Portraits of father and son. *Titian*, Philip II. *Giacomo Bassano*, Portraits of father and son. *F. Francia* (?), Old man's portrait. *Paris Bordone*, Man with red sleeves; "a wonderful portrait."

ROOM III.—*Guercino*, Cato killing himself. *Luca Giordano*, Olinda and Sophronia. *Lud. Caracci*, Annunciation, on copper. *Luca d'Olanda*, Man's portrait. *Holbein*, Portrait of young lady; charming. *Strozzi*, St. Thomas. *Caravaggio*, Raising of Lazarus; gone very dark. "One of the remarkable productions of the less refined naturalism," *Cic*. *Paolo Veronese*, Boy praying. **Guido Reni*, St. Sebastian.

ROOM IV.—*Bonifazio*, Adoration of Magi; "feeble, with beautiful details." *Guido Reni*, Madonna. *Andrea del Sarto*, Holy Family; "genuine replica of a picture in the Pitti Palace." *Guercino*, Holy Family, with saints. *Giov. Bellini* (?), Franciscus Philetus, Doctor; by B. Pordenone according to C. and C. *Guido Reni*, St. Mark writing. *Tintoretto*, Man's portrait.

ROOM V.—*Paolo Veronese*, Judith. *Giacomo Bassano*, Man praying in Prison. *P. Bordone*, Man's portrait. *Pellegrino Piola*, St. Ursula. *Vandyke*, Christ with the two Pharisees; "simply a new edition of Titian's Cristo

della Moneta; the head of Christ empty, those of the old men excellent," *Cic*. *Rubens*, Man's portrait. *Spagnoletto*, Philosopher. *P. Bordone*, Portrait of young man. *Procaccini*, Madonna and Saints. *Domenichino*, St. Roch. *C. Maratta*, Flight into Egypt. **Pellegrino Piola*, Holy Family. "He has shown a specially beautiful naturalism in his pictures here," *Cic*.

ROOM VI.—**Vandyke*, Portrait of man in Spanish costume; Portrait of Geronima Brignole Sale and her little daughter; both very fine. *Paolo Veronese*, Lady's portrait. *A. Sacchi*, Dædalus and Icarus. *Guercino*, God the Father. *F. Albano*, Children.

Palazzo Cambiaso, with two façades in the Strada Nuova and Piazza Fontane Amorese, an excellent specimen of palatial architecture, the proportions being harmonious without superfluous ornament.

Palazzo Carrega or *Cataldi*, Strada Nuova, No. 4, by G. B. Castello, with a handsome staircase.

Palazzo Cattaneo, near the ch. of San Giorgio, now let off as offices, has some portraits by *Vandyke*, but in a miserably neglected state. At another P. Cattaneo, the family residence, near the Annunziata ch., there are some 7 or 8 portraits by *Vandyke* in better condition.

Palazzo Doria Tursi, or *del Municipio*, Strada Nuova, No. 9 (now occupied by the Municipality of Genoa), built by Rocca Lurago, of Como, for Nicolo Grimaldi, from whom it passed to one of the Doria family, created Duke of Tursi. The façade is grand, and is flanked by terraces with open arcades, upon which rest gardens. In the lower cortile are some very mediocre frescoes relative to the visit to Genoa of Don John of Austria, removed from the Ducal Palace. On the stairs are frescoes by *Carlone*, removed from the demolished ch. of S. Sebastiano, and a statue of Joseph Mazzini, by *Saccomanno*. On the first floor, in the ante-room of the hall where the town council assembles, is a bust of Columbus; a box, supported by a hollow pillar, containing some interesting MSS. of that great navigator;

especially 3 autograph letters—one to the Bank of St. George, transmitting his will (1502), by which he bequeathed one-tenth of all he possessed to that establishment, and another to Oderigo, the Genoese agent in Spain, complaining that the bank had never acknowledged the receipt of the will. No trace of the will has been discovered amongst the records of the Banco di S. Giorgio. The two mosaic heads of Columbus and Marco Polo, by *Salviati*, were presented to the city by Venice in 1868.

In another room are a few good Dutch pictures, formerly in the Ducal Palace, including a *Madonna* between St. Jerome and a Bishop, formerly attributed to Hubert van Eyck, but now ascertained to be the work of Gerard David, of Bruges; a *Crucifixion*, by some old Netherlandish master (not Dürer, as commonly stated); and a triptych, with the Adoration of the Magi, &c. Here also are Paganini's portrait, and violin, attributed to *Stradevarius*; and a piece of embroidery representing the martyrdom of St. Lawrence, said to date from A.D. 1001—a gift of the Greek Emperor Palæologus; as they are in the apartments of the Mayor (Sindaco), they can only be seen when he has left his offices.

Here is kept one of the most remarkable monuments of the history of Genoa—a *bronze table*, containing the award made A. U. C. 633, by Quintus Marcus Minutius and Q. F. Rufus, between the *Genuenses* and the *Vituri*, supposed to be the inhabitants of Langasco and Voltaggio, in the upper valley of the Polcevera, who had been disputing about the extent of their respective territories, and had appealed to the Senate from the local authorities. This boundary question was carefully investigated: the landmarks are set out with minuteness, and clauses are inserted respecting rights of common and commutation rents, with as much accuracy as we should now find in an Inclosure Bill. The table was discovered in 1506 by a peasant when digging his land near Pedemonte, 6 m. from Genoa. He

brought it to Genoa for the purpose of selling it as old metal; but the Senate purchased it for the commonwealth.

Palazzo Doria (Giorgio), 6, Strada Nuova (not shown), contains a fine full-length portrait of a Lady of this noble house, by *Vandyke*; and a remarkably fine one of the Duchess of Sforza Cesarini, by *Leonardo da Vinci*; also a Shepherd and Shepherdess, by *Benedetto Castiglione*.

Palazzo, or *Villa Doria*, called also *P. del Principe*, situated beyond the Piazza di Aqua Verde and the rly. stat. The gardens, which extend to the sea, form a fine feature in the panorama of the port of Genoa. This pile was given to the great Andrea Doria, in 1522, and improved, or rather rebuilt, and brought to its present form, by him. The stately feelings of this Doria, who is emphatically called "Il Principe" (for that title of dignity had been granted to him by Charles V.), are expressed in the inscription which is engraved on the exterior of the edifice: "Divino munere, Andreas D'Oria Cevæ F. S. R. Ecclesiæ Caroli Imperatoris Catholici maximi et invictissimi Francisci primi Francorum Regis et Patriæ classis triremium IIII. præfectus ut maximo labore jam fesso corpore honesto otio quiesceret, ædes sibi æt successoribus instauravit. M.D.XXXVIII." Doria's architect was *Montorsoli*, a Florentine; but many portions were designed by *Pierino del Vaga*, who, sorrowful and needy, driven from Rome by the calamities which had befallen the Eternal City when stormed by the Imperialists in 1527, was kindly received by Doria, who became his patron. He worked here, not merely as a painter, but as a general decorator; and it was Doria's express wish to reproduce in his palace, as much as possible, the magnificence of the buildings which Raphael had adorned at Rome.

The decorations introduced by *Pierino* in this palace were exceedingly admired. Some of them are still to be seen, after having undergone restoration (1845), on the staircase, in the vestibule, and in some of the rooms.

Lanzi says it is a question whether Giulio Romano at Mantua, or Del Vaga here, worked more in the spirit of Raphael. In the gallery that leads to the terraced garden are the portraits of Andrea Doria and his family. The figures are in a semi-heroic costume; Andrea Doria is grey-headed, his sons are helmeted, and supporting themselves upon their shields. Beyond this gallery is the garden, where are walks of cypress and orange, fountains, statues, and vases. The fountain in the centre represents Andrea in the character of Neptune. Over another fountain is a fanciful mermaid or merman, the portrait of one which, according to popular belief, was caught at Genoa. Opposite to the palace, on the street-front, is another garden, where is the monument raised by Doria to "*Il gran' Roldano*," a great dog which had been given to him by Charles V.: here also is a grotto built by Alessio, in its time much admired, but now almost a ruin. The successive employments held by Doria enabled him to acquire great wealth. With these riches he kept a fleet of 22 galleys; a force with which he turned the scale against the French, and accomplished the deliverance of Genoa, 11th Sept. 1528, from the heavy yoke which they imposed.

"Questo è quel Doria, che fa dai Pirati
Sicuro il vostro mar per tutti i lati.

Non fù Pompeo a par di costui degno,
Se ben vinse, e cacciò tutti i Corsari;
Però che quelli'al più possente regno
Che fosse mai, non poteano esser pari;
Ma questo Doria sol col proprio ingegno
E proprie forze purgherà quei mari;
Sì che da Calpe al Nilo ovunque s' oda
Il nome suo, tremar veggio ogni proda.

Questi, ed ognaltro che la patria tenta
De libera far serva, si arrossisca;
Nè dove il nome d' Andrea Doria senta,
Di levar gli occhi in viso d' uomo ardisca.
Veggio Carlo, che 'l premio gli augmenta;
Ch' oltre quel che in commun vòl che
fruisca,
Gli dà la ricca terra, ch' ai Normandi
Sara principio a farli in Puglia grandi."

Orlando Furioso, cant. xv. 30-34.

It was under Doria's influence and counsel that the form of government was established in Genoa which lasted
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till the French revolution. He was offered the ducal authority for life, and there is no doubt but that he might have acquired the absolute sovereignty. The Dorias are still numerous at Genoa, but the elder branch, to whom this palace belongs, since its alliance with the Papal family of Pamphili, resides at Rome.

Palazzo Ducale, Piazza Nuova, formerly the residence of the Doges of the republic, who held office for two years. The great dungeon tower, with its grated windows, is the only part of the residence of the old Doges that now remains. The palace now contains the law-courts, the prefecture, and offices connected with the public administration, as well as the telegraph office. The central part of the façade is handsome, and is ornamented with columns and statues of Genoese worthies. The vestibule, forming a large hall, is supported by 80 columns of white marble: a fine staircase leads, on the rt. hand, to the apartments of the governor, on the l. to the hall of the senate. The latter is decorated by paintings, not of a high order, representing subjects connected with the history of Genoa. Of these, the best are copies from pictures of *Solimena*, that existed before the fire of 1777, the Deposition of the Relics of St. John the Baptist, and the Discovery of America by Columbus. There is also a large picture by *I. David*, representing the battle of Meloria. The hall also contained statues of the great men of Genoa. These were destroyed by the republicans of 1797; and upon occasion of the fête given to Napoleon as the restorer of the liberties of Italy, their places were supplied by statues of straw and wicker-work, coated with plaster of Paris, which still remain. The great hall is 130 ft. long by 55 ft. wide, and there are 56 columns and pilasters of brocatello marble, with yellow marble pediments.

Palazzo Durazzo della Scala (of the Stairs), 1, Via Balbi, is one of the finest of the Genoese palaces: it was erected in the 17th cent. for the Balbis,

by *Bart. Bianco*. The beautiful court is surrounded by a Doric colonnade of white marble, from a corner of which opens the *flight of stairs, designed by *And. Tagliafico*, which has rendered it so celebrated. It is rich, but confused in the details. The statues of Union and Force, in the lower vestibule, are by *Traverso* and *Ravacchio*.

1st room on the left: *Strozzi*, Portrait of bishop; *Simone di Pesaro*, Flight into Egypt; **Ann. Caracci*, Man's portrait; *Titian*, Magdalen. 2nd Saloon: *Paolo Veronese*, Marriage of St. Catherine; **Vandyke*, Portrait; *Guido Reni*, Sleeping Child; *Pierino del Vaga*, Holy Family; *Moroni*, Portrait of an old nobleman; *Rigaud*, Portrait of a Durazzo. 4th Saloon: *Domenichino*, Christ after His Resurrection; **Vandyke*, Portrait of boy in white silk dress, Three children of Charles I., with dog; *Domenichino*, Venus, Adonis, and amoretti; St. Sebastian; **Rubens*, Philip IV. of Spain; *Spagnoletto*, Democritus and Heraclitus, third philosopher; **Vandyke*, Lady with two children, "the most beautiful Vandyke which Genoa possesses," *Cic.*; *Caravaggio*, Psyche, a brilliant picture; *Titian* (?), Ceres, Bacchus, Cupid, and nymph. The portion of the collection from the Palazzo Pallavicini which fell to the owners of this palace is arranged in the four following rooms, and contains some interesting specimens of *Guido Reni*, *Franceschini*, *Rysdael*, *Romanelli*, &c. Two silver vases by Benvenuto Cellini are preserved here.

(It is at this palace that application must be made for permission to visit the *Villa Pallavicini* at Pegli, but the permit may also be obtained at the Grand Hotel at Pegli.)

Palazzo Imperiale, in the Piazza del Campetto, much decayed, but the ceiling of its portico is adorned with painted arabesques by Castello and Cambiaso, which have been much admired. Over the door is the inscription, "Vincentius Imperialis, Mich. Fil. 1560."

Palazzo Lerearo, or *Parodi*, 3, Via

Nuova. A striking façade, opening into a handsome cortile.

Palazzo del Municipio, see *Pal. Doria Tursi*.

Palazzo Negroni, a wide-spreading and noble front, in the Piazza Fontane Amorse. There are here some good pictures—Tarquin and Lucretia, by *Guercino*; and some frescoes, relating to the deeds of the Negroni family, by *Parodi*.

Palazzo Pallavicini, in the Strada Carlo Felice, No. 12. The name of Pallavicini, one of the most ancient in Genoa, has by some been derived from *Pela vicino*, or "strip my neighbour," but without any foundation, the appellation being derived from the district of the same name, the *Stato Pallavicino*, situated near the Po,

"Sir Horatio Palvasene,
Who robbed the Pope to pay the Queen."

He was receiver and banker of the court of Rome during the reign of Mary; and having a good balance in his hands at the accession of Elizabeth, could not then reconcile himself to the iniquity of letting so much money go out of the country to be employed against his new sovereign. He built Babraham in Cambridgeshire, and became afterwards allied by marriage with the Cromwells. The palace contains a fine staircase. The collection of pictures formerly here is dispersed amongst co-heiresses, the larger part being removed to the Durazzo della Scala palace.

There is another large Palazzo Pallavicini (Luigi), with paintings on the façade, in the Piazza Fontane Amorse.

Palazzo Reale, 10, Via Balbi (open daily), formerly belonging to the Durazzo family, was purchased by the King of Sardinia in 1815, and splendidly fitted up by Charles Albert in 1842, as a royal residence. It is the largest and handsomest palace in Genoa, and contains a court which carriages can enter and where they can turn. The front is nearly 300 feet in

length; it was built from the designs of G. A. Falcone and P. F. Cantone. The greater part of the pictures have been removed to the Royal Gallery at Turin.

In Room II. (*Salotto della Pace*) is a *Carita Romana*, by *Carlo Lotti*.

3rd room (*Salotto di Paolo*) contains an ancient copy of the fine picture which is now in the gallery of Turin, by *Paul Veronese*, representing the Feast in the house of the Pharisee.

The GRAN GALLERIA was painted by *Parodi*: there are some indifferent antique statues and busts, all much made up; two modern ones of *Flora* and *Zephyr*, by *Filippo Parodi*, and a group of the Rape of *Proserpine*, by *Schiaffone*.

The PICCOLA GALLERIA, forming a passage to the THRONE ROOM, magnificently decorated, and containing the 2 celebrated pictures by *Luca Giordano*, of *Olinda* and *Sophronia*, and the Transformation of *Phineas* by *Perseus*. Next to this is the king's Audience Room, with copies of *St. Peter* and *St. Paul*, by *Fra Bartolomeo*; followed by the bedroom and study of the unfortunate king *Carlo Alberto*, the floors formed of very handsome inlaid work in coloured woods. In the *Sala della Cappella* there is a *Last Supper*, by *Bonnano di Ferrara*; *San Bernardo*, by *Spagnoletto*; *San Antonio*, by *Ann. Caracci*; a *Dead Man*, by *Honthorst*; a *Sibilla Cumæa*, by *Ann. Caracci*. In the *Salone di Tapisserie* are some old arras and several portraits of kings of the House of Savoy. The SALOTTA DI AURORA contains a Crucifixion and a portrait of *Catarina Durazzo*, said to be by *Vandyke*; an interesting portrait, attributed to *L. da Vinci*; a *Lady's head*, by *Vandyke*; 2 pictures of saints, by *Il Cappuccino*, &c. This room opens on the terrace overlooking the harbour. At the opposite side of this terrace is a room called the SALOTTA DEL TEMPO, corresponding with the S. di Aurora, in which there is a good *Madonna* and *Child* with *St. John*, by *D. Piola*; pictures with animals, by *Il Grechetto*; the *Woman*

taken in Adultery, by *Moretto da Brescia*, &c.

Palazzo Serra, Strada Nuova, No. 12, by *Alessio*—a green house with large Terms at the door. The modernised entrance is richly decorated. *Semini* and *Galeotti*, Genoese artists, painted the ceilings, &c., of the principal rooms. The saloon is particularly rich: the gilding, said to have cost a million of francs, the white marble bas-reliefs, the caryatides, the mirrors, the mosaic pavement, procured for this palace its name of the Palazzo del Sole.

Palazzo Spinola, Piazza di Pelliceria, Via S. Luca, contains the following pictures:—*Carlone*, *Æneas* and the *Cumæan Sibyl*: *Vandyke*, *Madonna* and *Child*; *Le Sueur*, *Joseph* before *Pharaoh*; *Guido*, *St. Sebastian*; *Guericino*, *Madonna* and *Child* sleeping; *Domenichino*, the *Family of Tobias*; *Borgognone*, *Holy Family*, and *Abraham's Sacrifice*; *Bassano*, the *Marriage of Cana*; *Parmegianino*, the *Adoration of the Kings*; *Guido*, the *Flight into Egypt*; *Ann. Caracci*, a *Woman* and *Child*, and a *Woman* with two *Men*; *Luca Giordano*, the *Woman of Samaria*; an *Ecce Homo*, attributed to *Antonello da Messina*.

Palazzo Spinola, formerly *Palazzo Grimaldi*, Strada Nuova, No. 5, a large and fine building, with good pictures. THE HALL: Frescoes by *Semino*; *Agostino Spinola* on horseback, by *Vandyke*. FIRST SALOON: Two fine portraits by *Andrea del Sarto*; a remarkable portrait of a *Philosopher* in a black dress, by *Sebastiano del Piombo*; a finely preserved and beautifully painted circular picture of the *Virgin* and *Child*, by *Beccafumi*; a *Venus*, by *Titian*; a fine *Head*, by *Vandyke*; *Holy Family*, a good early picture by *Guido Reni*. THIRD SALOON: A *Crucifixion*, by *Vandyke*; a *Holy Family*, *Gian. Bellini*; and the same subject, with two *Saints*, by *Luini*, "excellent, probably by *Andrea Salaino*," *Cic*.

Palazzo Spinola dei Marmi, Piazza

delle Fontane Amoroſe, an edifice of the 15th cent., built of alternate courſes of white and black marble; in front are five niches containing ſtatues of members of the family, with inſcriptions in Gothic characters beneath. This palace is ſaid to have been built from the materials of that of the Fieſchi, pulled down by order of the Senate after their conſpiracy in 1336. It contains freſcoes by *Cambiſo*, in particular the Combat of the Titans, which he executed at eighteen years of age.

There is a fourth Spinola Palace, known as Palazzo Tagliavacche, in the Salita de S. Catarina, containing freſcoes by *L. Cambiſo*, representing the deaths of Niobe's children.

* *Palazzo dell' Univerſità*, or the *Athenæum*, Via Balbi, No. 5, erected at the expenſe of the Balbi family, from the deſigns of *Bart. Bianco*, and for the uſe of the Jeſuits, who held it until their expulſion in 1773. The vestibule and the noble cortile are amongſt the fineſt ſpecimens of the kind. Two huge lions flank the ſtaircaſe. The halls are decorated with freſcoes in honour of the Jeſuits by Genoese painters, and with oil pictures. The Hall of Medicine contains ſome bronze ſtatues by Giovanni di Bologna, and in the Great Hall are ſix of the Cardinal and Theological Virtues by the ſame ſculptor, whiſt in a third room above are a number of baſ-reliefs in bronze, alſo by him. One bronze baſ-relief, an Entombment, is by Francavilla. The *Muſeum of Natural Hiſtory* contains a good collection of the birds and fiſhes of this part of Italy. The *Library* (open daily) contains 70,000 vols. There is alſo preſerved in this building a collection of ancient Genoese coins. The Univerſity conſiſted of three faculties, Law, Medicine, and Humanities. In each there is a ſenate compoſed of twelve doctors, by whom the degrees are conferred. In the *ch.* belonging to the Univerſity is a baſ-relief in bronze, and in the ſacriſty a good Deſcent from the Croſs, both by *Giov. di Bologna*. Behind the Univerſity Palace is a ſmall *Botanic Garden*,

in the court leading to it ſeveral curious inſcriptions removed from ſuppreſſed churches, and on the top of the palace the Meteorological Obſervatory.

PUBLIC BUILDINGS.

The *Accademia Liguriſtica delle Belle Arti*, forming one of the ſides of the Piazza di Carlo Felice, was founded by the Doria family. The ſociety conſiſts of *Protettori*, or ſubſcribing patrons, and of working academicians. The building contains numerous ſchools in the different departments of art, reſorted to by a large body of pupils. Attached to the ſchools of painting is a collection of pictures moſtly by artiſts of the Genoese ſchool—*Anſaldo*, the *Piolas*, *Fiaſella*, *Deferrari*, *Benedetto Strozzi*, *Luca Cambiſo*, &c.; and a large ſeries of caſts from antique ſculptures. On the ſtairs leading to the *Accademia* are four fine columns of Porto Venere marble, from the ſuppreſſed church of San Domenico.

The *Public Library* (open in ſummer from 7 a.m. to 10 p.m., in winter from 8 to 11), on the firſt floor, has been formed out of various collections bequeathed to the town and to the king, and made over by him to the municipality. It contains nearly 50,000 vols. Its chief merit is its containing the moſt uſeful modern works.

In the *Land Arsenal*, near the Piazza Acquaverde, are many curious objects, formerly deposited in the Ducal Palace: a roſtrum of an ancient galley, ſome ſay Roman, others Carthaginian, found in the port—but, though its origin may be uncertain, its antiquity is undoubted; a cannon of wood bound round with iron, ſaid to have been employed by the Venetians in the defence of Chioggia, when attacked by the Genoese fleet; a good ſtore of halberts, partiſans, and other weapons, many of unuſual forms.

The *Loggia de' Banchi*, or *Borsa* (in the Piazza de' Banchi), is an intereſting monument of the ancient commercial ſplendour of Genoa. It conſiſts of a large hall, the ſides of which are ſupported by arches, now glazed in, built by Galeazzo Aleſſi

(1570–1596), about 110 feet in length and 60 in breadth. The roof is skillfully constructed, the tie-beams being concealed in the concave of the ceiling; and the quantity of wall upon which the roof rests is so small, that the whole is considered as a very bold effort in construction. This Loggia is now used as the exchange, where the merchants meet for business. The fine marble sitting statue of Count Cavour is by the Swiss sculptor *Vela*. In front is the place of meeting of the corn and oil merchants—an animated scene during the hours of business.

The *Compera*, or *Banco di San Giorgio* (Bank of St. George), near the harbour, of which the hall is now degraded into the *Custom-house*, was the most ancient banking and trading company in Europe. The colonies of *Kaffa* in the Crimea, several ports in Asia Minor, and also Corsica, were under its administration, and the latter island is still studded with towers and block-houses upon which the arms of the Bank are engraved. It was founded in 1346, in consequence of the trouble which the Republic experienced from the exiled nobles who had been expelled from the city, and who, fortifying themselves at Monaco, and collecting a numerous train of others discontented and banished, plundered the shores of the republic. This marauding warfare became so profitable, that they were enabled to fit up a fleet of 30 galleys, with crews amounting to upwards of 20,000 men. The Republic not having the means of meeting the expenses of resisting them, negotiated with the richest merchants for a loan, which was *funded*,—that is to say, the revenues of the state were permanently pledged for the repayment. With the money so raised the Republic fitted out a fleet. The insurgents abandoned their position; and many of them entered the service of Philippe de Valois; and they were the Genoese cross-bow men engaged in the battle of Crécy, whose rout so greatly contributed to the victory by the English. The Bank was managed with great ability and integrity; and most of the charitable and public institutions had their funds

placed here at interest. The French passed the sponge over the accounts, and ruined the individuals and the communities.

“*Genova la Superba*” appears most proudly in this old hall. All around are the statues of the nobles and citizens whose munificence and charities are here commemorated—the Spinolas, the Dorias, Grimaldis, Fieschis, and other famous names. The statues are in two ranges, the uppermost standing, the lowest sitting, all larger than life; most of them are of an earlier date than the 17th cent., some of the 15th, and a few as late as the 18th; rendering the edifice one of the finest monumental halls that can be imagined. In the smaller rooms are similar statues, and some curious ancient, though barbarous, pictures of St. George. In the great hall is a Madonna with St. George, by *Domenico Piola*.

On the exterior of the *Dogana*, fronted by three Gothic arches, hung links of the chains of the Porto Pisano, long suspended here as trophies, but now restored to Pisa since the union of that city to the same constitutional monarchy. All this portion of the city is one continued monument of the ancient Genoese commerce. The lofty houses are supported by massive, crypt-like arches and vaulted apartments; on the other side is the rampart of the port.

Theatres.—The *Teatro Carlo Felice* is an elegant structure. It was opened in 1828, and ranks third in size in Italy. It is open for operas and ballets during the carnival and spring seasons, for the opera bouffé in the autumn, and for the regular drama in the summer and the early part of December. The *Teatro Paganini*, or of *Sant’ Agostino*, is open during the carnival for the regular drama, the *Teatro Colombo* for Italian comedy, and the *Teatro Apollo*, where a French company generally perform during the winter: the two latter houses are near the Porta dell’ Arco.

CHARITABLE INSTITUTIONS.

The great *Albergo de’ Poveri* is to the N. of the city, just outside the

Porta Carbonara. It was founded in 1564, by Emanuel Brignole, and unites the care of the poor within its walls to the administration of many charitable endowments for their benefit. It is a stately palace, extending above 560 feet each way, and enclosing four courts, each about 170 feet square. The ranges of buildings dividing the courts form a cross, in the middle of which is the chapel, or at least the altar; the different inmates occupying the arms during the time of public service. At the altar is a beautiful marble relief, a *Pietà*, but of two heads only, attributed to *Michael Angelo*. In the chapel is a statue of the Virgin ascending to Heaven, by *Puget*, one of his best works. This establishment will contain 2200 persons.

The *Ospedale di Pammatone* stands on the W. side of the public promenade of the *Acqua Sole*. It was originally a private foundation by Bartolomeo del Bosco, a Doctor of Laws, 1430, and was built from the designs of Andrea Orsolini. It is a large building, and contains statues of benefactors of the establishment. It has within its walls, on an average, 1000 patients and 3000 foundlings, and is open for the sick of all nations. The Institution for the Deaf and Dumb (*Sordi Muti*), founded by Ottavio Assarotti, a poor monk, in 1801, is celebrated in Italy.

The hospital for the insane, or *Regio Manicomio*, situated outside the Porta Romana, is an extensive building of modern erection, consisting of six wings converging towards a central edifice. It contains 700 patients.

In and about Genoa there are as many as 15 Institutions styled *Conservatorie*. They are all intended for females, and all are religious foundations, and regulated according to the monastic system, though the inmates do not take vows. Some are houses of refuge for the unmarried; some penitentiaries for those who wish to abandon their evil courses; some are schools for the higher branches of education; some asylums for girls who are either orphans or the children of parents unable to maintain them. Of

these, the largest is that of the *Fieschine*, above the E. Rly. Stat. It was founded in 1762 by Domenico Fieschi, for orphan girls, natives of Genoa, and now contains about 250 inmates; they are employed upon various light works, such as lace and embroidery, but principally in the manufacture of artificial flowers. Half the profits belong to the workers; and with these they are often enabled, not only to relieve their relations, but even to accumulate a little money. The situation of the house, to which large gardens are annexed, is very beautiful.

The *Campo Santo* (Public Cemetery) at Staglieno (*open daily*) about $1\frac{1}{2}$ m. outside the Porta Romana, in the valley of the Bisagno, and on the declivity of a hill. It was designed in 1838 by Resasco, and has cost about 40,000*l.* It consists of a grand cloister with terrace and galleries, in which are arranged the vaults and monuments of the wealthy classes. In some cases a vault costs 1500*l.* The monuments are very numerous and in a very creditable style of art, executed by a school of native artists including *Varni*, *Gazzini*, &c. Only the poor are placed in the ground; the corpses of the wealthier classes are deposited in receptacles arranged in galleries. The lowest sum charged for the right of being deposited here is 500 fr. In the centre is a fine circular chapel. The dome is supported by 16 Doric columns of dark Corsican marble on each side. Cab (1 horse), to go and return and wait an hour, 3 $\frac{1}{2}$ fr.

Excursions.—To the gardens of the *Villa Pallavicini*, $7\frac{1}{2}$ m. to the W. at *Pegli* (see above). Trains in about half an hour. To explore the grounds is a walk of 2 hours. For permission to enter apply at the Palazzo Durazzo in Genoa, or at the Grand Hotel de Pegli at Pegli.

ROUTE 13.

GENOA TO PISA BY SESTRI, SPEZIA, AND
THE RIVIERA DI LEVANTE. RAIL.

Distance, 104 m.; time, 4½ to 6 hrs.; trains,
3 daily.

[Genoa to Spezia by Sea.]

Steamers of the Peirano-Danovaro Company start three times a week in 6 hrs., in the evening, and arrive at the inconvenient hour of 3 a.m. Leaving Genoa, the steamer runs along the coast, passing successively before S. Martino d' Albaro Quarto, Quinto, and Nervi, and almost touching the extreme point of the promontory of Porto Fino. Crossing the wide bay of Rapallo and Chiavari, but at a considerable distance from the shore, to the headland of Sestri, it runs close into the coast, passing before Moneglia, a very picturesque place as seen from seaward, and the towns constituting the Cinque Terre, to the entrance of the Gulf of Spezia. Stopping only to land and take in passengers at *Levanto*, it proceeds across the opening of the valley of Monte Rossi, and then close to the Cape of Porto Venere, between which and the island of *Palmaria* is one of the principal entrances to the Gulf, coasting its W. side for some miles, as far as the anchorage-ground at some distance from the landing-place. Strong complaints are made against the custom-house officials, who insist on overhauling the luggage of passengers coming from Genoa, as if arriving from a foreign country.]

[Genoa to Spezia by Road.]—The same observations which have been made as to travelling by the railway along the Riviera di Ponente (Rte. 12) are applicable to the rly. route along

the Riviera di Levante. Though expeditious, much of the fine scenery is lost; and some will prefer to travel by the old road, notwithstanding the greater expense. Accommodation the first night will be found at Sestri, and the next at Spezia. Those who desire to have an idea of the glorious scenery, and yet hesitate to sacrifice two days to it, should drive from Genoa to the rly. stat. at Rapallo, where a train may be caught to convey them to Sestri; and by writing to Sestri, a carriage may be in readiness at the stat., so as to proceed at once to Spezia, thus making it a journey of one long day instead of two.

This part of the Riviera passes through a larger proportion of mountainous country than that on the western side of Genoa. It has less of a southern aspect, nor is it so thickly studded with towns and villages, but it has similar beauties of wide-spreading views over the loveliest land and water; it is also finely indented by gulfs and bays, affording good anchorage for the many vessels which enliven the brilliant sea.

The road, which is excellent, was begun by the French, and completed by the Sardinian Government.

The carriage-road begins to ascend soon after quitting Genoa; and, from the first summit, the view of the city, and the white houses dotted around and ascending the hill-sides, form as lovely a sight as can be seen. Hedges of the agave mix with vines, olives, fig, and orange trees.

Crossing the Bisagno torrent, we arrive at *San' Martino d'Albaro*, from whence the road descends and runs near the shore. This town may be considered as a suburb of Genoa. The *Colle d'Albaro* is one of the most beautiful spots, with fine views, over the city. Here are some magnificent villas; the principal is the *Villa Cambiaso*, built by Alessio (1557), it is said, from the designs of Michael Angelo. It has frescoes by *Taormino*, representing the triumphs of Alexander Farnese, Prince of Parma, and two by *Pierino del Vaga*, Night and Day. Another villa at Albaro, the *Palazzo Imperiale*,

is known as the *Albero d'Oro*. The *Villa dell Paradiso*, where Lord Byron lived, is in a fine situation. Charles Dickens lived in the *Villa Bagnerello* for a few weeks in 1844. The remainder of the carriage route to Spezia will be noticed below.]

RAILWAY.

Much delay was caused in completing this line by the difficulties of the route, and nearly 50 tunnels are pierced between Genoa and Spezia—no slight impediment to the enjoyment of the scenery.

From the Rly. Stat. (*Stazione Orientale*) in the *Piazza Brignole* at Genoa, the line proceeds S.E. to

3 m. *Sturla* Stat. (Hotel and pension.)

2 m. *Quinto* Stat. The names of *Quarto* and *Quinto* villages, which follow in succession, bespeak their Roman origin,—“*ad quartum*,” “*ad quintum*”: they were probably Roman stations. *Quinto* is one of the claimants for the honour of being the birthplace of Columbus.

1 m. *Nervi* Stat. Pop. 4700. (*Inn*: *H. Orientale*; *Pension Inglese*. A large house fitted up with the object of accommodating persons seeking a mild winter residence, and the inmates enjoy the use of the gardens of the *Marquis Gropallo*.) *Nervi* is gay with bright painted houses; the gardens around are luxuriant and fragrant. The *Ch. of San' Siro* has much gilding and some tolerable paintings. An old palace, now in ruins, with decaying frescoes on the walls, is a picturesque object. There are several handsome villas here, that of the *Gropallo* family in particular. Beyond *Nervi* is the village of *Bogliasco*. The village of *Sori* is passed on a lofty viaduct. Then two tunnels, before arriving at

5 m. *Recco* Stat. (*Inn* tolerable.) Rather a handsome town. The white houses and the high campanile of the church, backed by the hilly promontory of *Porto Fino*, which, stretching into the sea, forms the western shore of the bay of *Rapallo*, have a charming effect. There is another long tunnel between this and the next station.

[Leaving *Recco*, the road traverses *Camogli*, and then ascends for about a mile. It then passes through the tunnel of *La Ruta*, about 120 yards in length. The descent from the tunnel to *Rapallo* is very beautiful, and, for a short time, chesnuts take the place of olives, figs, and vines. The cliffs, of hard breccia, offer a great number of picturesque points of view. The short trip by water round the promontory, from *Recco* to *Rapallo*, has much interest, and can be made easily in a summer's day. *Recco* or *Camogli* will be the best place to start from, and boats may be obtained at both.]

1 m. *Camogli* Stat., a small fishing-village, round which many handsome houses have lately been built. The ch. is gaily decorated by the seamen.

[3 m. farther S. is the *Punta delle Chiappe*, above which rises the hill of the *Telegrafo*, the highest point of the promontory (2000 ft. above the sea). a 3 m. from the Cape is *San Frutoso*, monastery in a picturesque solitary site, near the sea, at the opening of a deep ravine, and at the S. extremity of the promontory. Palms flourish amongst the rocks supposed to have been introduced at an early period by the monks. The ch. was under the patronage of the *Dorias*; and in a sepulchral chapel in the cloister are some good Gothic tombs of that family. 5 m. farther E. is the extreme S.E. headland, behind which, in a small landlocked bay, is the fishing hamlet of *Porto Fino*, which gives its name to the whole promontory; and 1 m. N. of which is

Cervara, anciently *Sylvana*, a deserted convent not far from the shore. Here *Francis I.*, prisoner after the battle of *Pavia*, having been previously brought to *Genoa*, was detained until the arrival of the galleys which conveyed him to *Spain*.]

The rly. passes in a tunnel under the ridge of *Ruta* to

3 m. *Santa Margherita* Stat., a pleasing village close to the shore. The Genoese coral fishery is principally carried on by feluccas fitted out

in this neighbourhood. There is a mule-path from Sta. Margherita to Rapallo. The rly. passes by two long tunnels the promontory of St. Nicolo, emerging in a lovely valley just before reaching the next station.

[*San Lorenzo della Costa* is on the high-road, near the descent after quitting the tunnel. The ch. contains a folding altar-piece, or triptych, attributed to *Luca d'Olanda*, representing the Marriage of Cana, the Martyrdom of St. Andrew, and the Raising of Lazarus.]

2 m. *Rapallo* Stat. (*Inns*: H. d'Europe, good and moderate, pension from 7 to 10 fr., civil landlord). A flourishing town of 9500 inhab. It spreads beautifully along the shores of the bay, set off by the churches and a lofty slender campanile of many open storeys. The houses are chiefly on arcades. On the sea-shore is a picturesque tower, similar to those on the Riviera di Ponente. Probably it was erected after the towns had been plundered by the corsair Dragutte, the terror of Italy and Spain, who, landing here in the night of 6th July, 1549, sacked the town and carried off a great number of captives.

The principal church contains some paintings and curious inscriptions—one supposed to be a dedication of the place by the Emperor Lewis II. in 856. Lace is manufactured here.

Rapallo is celebrated for a festival in honour of the Madonna, which continues during the first three days of July. The processions last throughout the whole night; the illuminations extend along the coast for 3 or 4 miles, the lamps being hung upon stakes fixed into the sands.

At the distance of about an hour's walk is the chapel of Montalegro, most pleasantly situated upon a hill, surrounded by fine mountain scenery. It was founded about 1557, in honour of a painting cast on shore from a shipwrecked vessel, to which the superstitious Rapallense attributed miraculous powers. The picture is of Greek workmanship, and execrable as a work of art.

[The road from Rapallo to Chiavari

is exceedingly varied; sometimes mounting long rocky heights, with arbutus and stone pines, and looking down on the blue waters of the Mediterranean, sometimes descending to the level of the sea. Many apparently good and picturesque houses are scattered high up on the hill-sides, where there is no visible road to them from below. Churches, with white and often elegant campaniles, are frequent along the road. Towards the evening these churches add perhaps more to the interest of the landscape than at any other time, the bells sounding and the light streaming through the windows. There are two short tunnels or galleries near the top of the ascent between Rapallo and Chiavari. In one of the beautiful nooks lies a most picturesquely situated village, with its white tall houses in the midst of olive groves.]

The line of rly. passes, at a much lower level, near the sea-shore, skirting several beautiful little bays, with short tunnels between them, but much of the fine scenery is lost.

2 m. *Zoaqli* Stat. [About a mile before reaching Chiavari, the road descends into the plain extending to Sestri.]

3 m. *Chiavari* Stat. (*Inns*: La Posta; La Fenice). The chief city of the province, with more than 10,000 inhab., situated in the centre of the bay. It is one of the most considerable towns of the ancient Genoese territory, with the aspect of an old Italian town; the houses generally built on open arcades which skirt the narrow streets. The arches are pointed and circular, and with capitals which would puzzle an architect by their similarity to our early Norman, but which are probably not older than the 13th cent. There are several fine churches. In *San Francesco* is a painting by *Vasallo*, attributed to Velasquez, of a miracle wrought for the patron saint—an angel, at his prayer, causing water to flow from the rock. This picture was removed by the French to the Louvre. Another picture, with St. Francis in

the centre and the history of his life in small compartments around, is curious.

The *Madonna del Orto*, the principal ch., is annexed to the ecclesiastical seminary. The cupola was shattered by lightning some years ago. The front is unfinished; the portico was intended to be upon a magnificent scale, with columns six feet in diameter. Old and picturesque towers are dotted about the town. The largest—a castle, in fact—is now used for the offices of the municipality.

There is the same luxuriant vegetation at Chiavari as on other parts of this coast. The agave grows luxuriantly, even in the very sand of the shores; and at some points of view, when they constitute the foreground, and the fantastic, mosque-like cupolas of the churches are seen in the distance, the scene assumes almost an oriental character. This place is noted for the manufacture of furniture, and especially of handsome and very light chairs, made chiefly of cherry-wood, costing 10 or 12 fr. a-piece. On leaving Chiavari the large new monastery of the monks of Santa Chiara is passed on the l.

1 m. *Lavagna* Stat. Pop. 6000. Beyond Chiavari runs the river *Lavagnaro*, or "*Fiume di Lavagna*," the *Entella* of ancient geographers. It winds amongst agreeable groves, and the walks along its banks are pleasing. The vines throw their graceful festoons over poplars and mulberries. The path leading to the slate-quarries of Lavagna passes near to the *Ch. of San Salvatore*, founded by Innocent IV. (1243–1254), and completed by Adrian V. of the Fieschi family. The quarries, though not very picturesque in form or colour, are striking from their extent. The slates (in Italian *pietre di Lavagna*, or simply *Lavagne*) are of a good quality, and, if the workmen chose, slabs might be split of 10 or 12 ft. in length, but for convenience of carriage they split them in smaller sizes, the largest being about 3 ft. by 4. An argument for the antiquity of the employment of this material is found in the name of the *Tegullii*, the Ligu-

rian tribe who inhabited this part of the coast previous to the Roman conquest. There are other quarries between Lavagna and Sestri, but nearer the sea. Lavagna is a thriving and cheerful town, with about 6500 inhab. A strange red palace, with bartizan towers, is here a conspicuous object. The principal ch. is amongst the most splendid on the Riviera di Levante. From this place the Fieschi family derived their title of Count.

3 m. *Sestri Levante* Stat. (Buffet) (*Inn*: H. de l'Europe, fair). A town on an isthmus at the foot of a wooded promontory, amidst beautiful scenes, with the sea on both sides. The promontory is supposed to have been once an island. In the *Ch. of San Pietro* is a Holy Family, attributed to *Pierino del Vaga*. It is Raffaelesque in style. A more unquestionable specimen of a good artist is the Descent of the Holy Ghost, by *Fiasella*, in the ch. of the Nativity. At the *Hôtel de l'Europe* are machines for sea-bathing, for which Sestri is well suited, from its excellent beach.

[Sestri to Spezia by road—*Pass of the Bracco* (carriage and pair, 45 frs.), now nearly deserted for the Rly.—Soon after leaving Sestri the carriage-road, which is far finer than the rly. rte., and runs inland, commences to ascend, the island-like promontory being left on the rt. hand. It is terraced for miles on shoulders of the hills, looking into many valleys in succession. Many headlands stretching into the sea, and white houses and churches dotting the hills, are seen. The Pass of Bracco, however, leads above fig-trees and vines, and even above chesnuts and fir-trees; and the finely-made road, winding amongst rocks scantily covered with grass, continues to ascend to

12 m. *Bracco*. The post-house (1350 ft. a. s.) is placed in a comparatively fertile nook, screened by still higher summits, and looking down a long green vista on the blue sea far below. The view embraces the Bay of Moneglia, Sestri, and its high promontory, and the bay of Rapallo, with the headland of Porto Fino beyond.

The ascent still continues by a good and well-traced road for 3 or 4 m. beyond the old post-house of Bracco, until it attains an elevation of about 2100 ft. a. s., at the Col or Pass of Velva, where all cultivation nearly ceases. The views both towards the sea and inland are very fine from this elevation. A well-managed descent leads from the Pass to Mattarana.

The geologist will find much to interest him between Sestri and the Velva Pass, where he will be able to examine one of the finest eruptions of serpentine in Italy. On the ascent the serpentine may be seen piercing through the beds of calcareous slate, of the age of our chalk. Some good sections may be observed near the pass: in the cuttings made for the post-road the serpentine and diallage rocks will be seen not only forming veins or dykes in the limestone, but through each other. The country E. of the Velva Pass is cut into deep ravines, and wherever the serpentine appears, the bareness and desolation so characteristic of this rock in every part of the world are seen.

7 m. *Mattarana* is a poor village 1600 ft. a. s. On descending from Mattarana, pass the village of *Caradano inferiore*, after which there is a steep ascent to Roverano, where there is an interesting contact of the serpentine with secondary strata. This low pass leads into the ravine, near which, at its junction with the Vara, is situated the village of

7 m. *Borghetto*. Between Mattarana and Borghetto there is a poor and dear *Inn* (*Hôtel de l'Europe*), at the village of Pogliasco.

The road hence lies for a time near the bed of the *Vara*, a tributary of the *Magra*, and, after ascending the Retto torrent to San Benedetto, or *La Foce di Spezia*, a long descent, during which the traveller will enjoy many beautiful peeps over the sub-jacent bay and the distant mountains of Carara, leads to

14 m. *Spezia Stat.*]

From Sestri the *Railway* follows the coast-line.

7 m. *Moneglia Stat.*, a town of about 2000 inhab., with remains of its mediæval fortifications and battlemented wall on the hill to the W. Farther on are the towns of *Deiva*, *Framura*, and *Bonasola*.

8 m. *Levanto Stat.*, a large but dirty town of 4600 inhab., surrounded by overhanging hills. To reach it in any carriage you must go through Bracco. A road strikes off to the rt. from the post-road to Spezia at *La Baracca*, the highest point of the mountain, half-way between Bracco and Mattarana. In the *Ch. of the Minor Friars*, is a painting attributed to Andrea del Castagno, one of the first who practised oil painting in Italy. The subject is St. George and the Dragon, and the action is that for which Pistrucci was so much criticised in his design on the sovereigns of Geo. III. The spear is broken, and St. George is despatching the monster with his sword. The picture was carried off by the French, and the Louvre numbering is yet upon the frame. The principal ch., which was consecrated in 1463, is after the model of the cathedral of Genoa, and is still a fine building, though sadly modernized. Several of the houses bear marks of antiquity. A small district below the headlands of Mescolo and Montenero, belonging to five villages or communities, known by the collective name of the *Cinque Terre*, is remarkable for the beauty of the scenery and the primitive simplicity (at least in outward appearance) of its inhabitants. Much wine is grown here, the vineyards in some places overhanging the sea. The "*vino amabile*" of this district had anciently a very high character. From Vernazza came the *Vernaccia*, quoted by Boccaccio and Sacchetti as the very paragon of good liquor. The present growth, however, seems to have declined in quality. Oranges and lemons grow well, and the fan-palm and the cactus *opuntia* flourish.

3 m. *Monterosso Stat.* The ch., built in 1307, is also after the Genoese model. Near Monterosso is the sanctuary of the *Madonna di Soviore*. The rock upon which it stands commands a

most extensive prospect, reaching to the island of Corsica. The annual feast of the Virgin, held on the 15th and 16th of August, is attended by great numbers of people from the adjoining ports. The coast between the Capes of Monterosso and Porto Venere is extremely bold and arid, without any place of importance.

12 m. **Spezia Stat.** (*Inns*: Croce di Malta, a splendid large house, 1877, on the shore, good and moderate; Ville de Milan, fair; Italia; Pension Inglese). This busy fortified town of 22,000 inhab., the chief naval arsenal of Italy, is situated in the deepest part of its bay, formed by the branches of the Apennines advancing into the sea. There is much trade and commerce in wine, and oil, which is produced abundantly from the olive-clad hills around; also in thick slabs for paving-stones, like those of Genoa. Oranges and lemons are exported to the ports of the Black Sea.

A *British Vice-Consul* resides here. *Steamers* to Genoa and Sestri daily, in 6 hrs.

Boatmen.—The brothers Moscova speak good Italian, and are intelligent and civil fellows.

Spezia has of late years been much resorted to by Italian families for sea-bathing.

All around Spezia the country is beautiful. It is studded with villas, each in its own thicket of luxuriant foliage, intermingled with the olive and the vine. An ancient *Castle* or tower, upon which the "biscia," or viper, of the Viscontis is yet to be seen, and a round citadel built by the Genoese, are conspicuous objects.

The *Gulf of Spezia* was known by the ancients as the Gulf of *Luna*. Its situation is accurately described by Strabo as a geographer, and its climate by Persius, who found a retreat on its shores.

"Mihī nunc Ligus ora,

Intepet, hybernatique meum mare; qua latus ingens

Dant scopuli, et multa littus se valle receptat.

Lunat portum est operæ cognoscere, cives.

Cor jubet hoc Enni, postquam destertuit esse

Mæonides Quintus pavone ex Pythagoreo."

Persius, vi.

"To me, whilst tempests howl and billows rise,
Liguria's coast a warm retreat supplies;
Where the huge cliffs an ample front display,
And, deep within, recedes the sheltering bay.
The port of Luna, friends, is worth your note.
Thus in his sober moments Ennius wrote,
When, all his dreams of transmigration past,
He found himself plain Quintus at the last."

Not less remarkable for its beauty than its security is this gulf, capable of containing all the fleets of Europe, and possessing from nature more advantages than the art of man could possibly bestow. Hence Napoleon, in the triumphant stage of his career, intended to render it the naval station of his empire in the Mediterranean.

The Italian Government has erected very extensive docks, building-slips, &c., and has removed the *Naval Arsenal* from Genoa to Spezia. In this *National Dockyard* of Italy, the largest iron-clad men-of-war are built and repaired. Here are engine-houses, steam-engine and machine factories, &c., lining the shore of this magnificent harbour.

The beautiful scenery of the Gulf of Spezia can be best seen by coasting along its shores in a boat. The road on the W. side is far from good, but affords a beautiful drive as far as Porto Venere, 8 m.; by carriage or boat, 10 frs.

There are eight coves on the W. side of the gulf. Beginning at the N. end near la Spezia, and proceeding along the shore to the S., they occur in the following order:—1. That below the village of Marolla; 2. Cassa di Mare, in the mouth of which rises the *Polla* spring. This remarkable phenomenon results from the gush of an abundant submarine freshwater spring, in reality a natural artesian well on a gigantic scale. It occupies a circular space 25 ft. in circumference, and sometimes rises above the adjoining sea-level. On the surface, at least, it is however not sufficiently fresh to be drinkable. Various contrivances have been suggested for conducting the water to the shore, or otherwise enabling vessels to fill their casks. 3. Fezzano; 4. Panigaglia, where Napoleon wished to make his dockyard; 5. Delle Grazie; 6. Varignano, where is the quaran-

fine ground for vessels arriving at Genoa, an extensive lazaretto, and fortifications; 7. La Castagna; 8. *Porto Venere*, 2200 inhab., at the extremity of the S.W. promontory of the Gulf of Spezia, one of the most picturesque places on the coast. The temple of Venus, from which this town is supposed to derive its name, may, as antiquaries suppose, be traced in the dilapidated Gothic ch. of *San Pietro*, which boldly overlooks the sea, and from which there is a magnificent view. Another ch. worth notice is that of *San Lorenzo*. The marble of the rock upon which *Porto Venere* stands—black, with gold-coloured veins—is exceedingly beautiful. The Genoese acquired *Porto Venere* in the year 1113, and encircled it with walls and towers, of which some portions remain. Four of the most illustrious families of Genoa were sent to rule the colony. The dialect of the inhabitants is still pure Genoese, whilst in the vicinity another dialect is in use.

Opposite to *Porto Venere* is the island of *Palmaria*, a mile across, and S. of it the two still smaller ones of *Tino* and *Tinetto*. In *Palmaria* are quarries of the marble called *Portor*, which has brilliant yellow veins on a deep black ground, like that of *Porto Venere*. Louis XIV. caused a great deal of it to be worked for the decoration of Versailles. The island commands fine views of the Gulf of Spezia. There is a large circular fortress on it, now a criminal prison. Upon *Tino* is a lighthouse.

On the E. side of the gulf is *Lerici*, anciently belonging to the Pisans, who fortified it against their rivals both of Lucca and of Genoa. The castle is picturesquely situated on an advancing point, which, sheltering the little cove behind it, forms the harbour. It was at *Lerici* that Andrea Doria transferred his services from Francis I. to Charles V., and thus gave that preponderance to the influence of the house of Austria in Italy which affected the political situation of the country for so long a time. *Lerici* is a busy little town, many of its inhabitants being engaged in the building of mer-

chant vessels. Near *Lerici* are extensive lead works belonging to an English company, the ores being brought from Sardinia.

The *Villa Casa Magni*, between *Lerici* and *St. Arenzo*, was the residence of Shelley the poet, 1822. Here he saw various spectres and apparitions. His yacht was upset in a squall, July 1, between Leghorn and this, and his body was cast ashore near *Viareggio*.

The terrors of the old *corniche* road from *Lerici* to *Turbia* are alluded to by Dante in his "*Purgatorio*," when, speaking of the difficulty of ascending the rock, he says,—

"Tra *Lerici* e *Turbia* la più deserta
La più romita via è una scala
Verso di quella, agevole e aperta."

There is a good carriage-road connecting *Lerici* with that leading from *Spezia* and *Sarzana*, and which falls into it near the bridge over the *Magra*.

The extreme S.E. point of this beautiful gulf is *Punta Bianca*, or *White Cape*, alluding to its marble. A little within it is the *Punta del Corvo* or *Cape Crow*, although one side of it is white, being formed of the same limestone. The entrance to the gulf is guarded by forts, one upon the *Punta di Santa Teresa*, N.W. of *Lerici*, and three on the W. side—the batteries of *Palmaria*, *Pessino*, and *Santa Maria*, near the Lazaretto. A beautiful chart of this great haven has been published by the French *Dépôt de la Marine*, and a geological map on a large scale by Professor *Capellini*, of *Bologna*.

The *Ligurian* commentators unanimously maintain that the well-known description in *Virgil* of the gulf in which *Æneas* took refuge after the storm was suggested by the Gulf of *Spezia*. But that description is closely imitated from the *Odyssey*, and excepting the island, which *Virgil* has added, the Gulf of *Spezia* resembles Homer's harbour quite as much as *Virgil's*. The two passages are *Æn. i.* 159-169, and *Odyssey*, N. 96-112.

The rly. and road from *Spezia* run

along a rising ground at the head of the bay, ascending gradually the ridge of hills that separates it from the vally of the Magra, and descending to the river near the village of *Vezzano*. The rly. on descending from the summit-level passes through 2 tunnels,

7 m. *Arcola* Stat. The town is on the rt. of the Magra, perched on a hill, with a high tower and fine walls, and *Trebbiano*, equally well situated a little lower down. After emerging from another tunnel the railway crosses the Magra on the same bridge as the carriage-road, a handsome construction of 12 arches, about 3 m. from the sea, and 2 before reaching the station at Sarzana, which is close to the town. A good carriage-road from the bridge to Lerici strikes off to the rt.

The Magra, the Macra of the Romans, divided the territory of Liguria from the Lunigiana, and the ancient Liguria from Etruria, as it did in more modern times the Genoese from the Tuscan possessions.

"Macra che per cammin corto
Lo Gonovese parta dal Toscano."

Paradiso, ix. 89.

Above the W. bank of the Magra, and below Monte Marcello, are the ruins of the monastery of La Santa Croce, where Dante sought a refuge, *chiedendo pace*, as he himself expressed, on his being expelled from Florence: it was also visited by Charles V. and Francis I.

10 m. *Sarzana* Stat. (*Inns*: Albergo di Londra; the Hôtel della Nuova York, on the ramparts). This city, the capital of the province of Levante, contains 9000 inhabitants. Its ancient government, which subsisted till the French invasion, was rather remarkable, being vested in an assembly called the "Parlamento," not, like the Parlamento of Florence, a primary or democratic meeting, but a mixed aristocratic representative body, composed of nobles, artificers, and peasants from the district included within the jurisdiction of the municipality.

The *Duomo*, built of white marble, begun in 1355, but not completed till

1474, is a specimen of early Italian-Gothic. In the W. front is a good and unaltered rose-window. The façade is remarkable for its simplicity. The interior, although much modernised, still preserves its three fine round arches, separating the nave and aisles, supported by elegant octagonal piers; the transepts, which are short, contain two rich and florid Gothic altars. There is a Massacre of the Innocents in the chapel at the end of the rt. aisle, by *Fiasella*, surnamed *Sarzana*, from this his birthplace (1589). On the façade are three statues, one of Pope Nicholas V. (1447-1455), Thomas of Sarzana, who was a native of this town. Though born of humble parents, he was entirely free from the weakness of nepotism. He was the munificent protector of the Greeks when driven into Italy after the fall of Constantinople; an event which, as it is said, he took so much to heart, that it hastened his end. He was also the founder of the greatest literary repository of Italy—the Vatican Library. It was also from Sarzana that the imperial family of France derived its origin, as shown by the researches of Signor Passerini. The name of Buonaparte, a kind of sobriquet in its origin (as Malaparte was in the Gherardesca family), became the patronymic of a junior branch of the Cadolingis, Lords of Fucecchio, which had settled in the province of Lunigiana, and neighbourhood of Sarzana, where, as proved by contemporary documents, a certain notary called Buonaparte lived in 1264. It was the chief this branch who emigrated to Corsica (Ajaccio), and from whom descended the family of Napoleon. The genealogy of the Counts of Fucecchio can be traced as far back as the middle of the 10th cent., so that the imperial family may boast of an origin almost as remote as that of their Bourbon predecessors on the throne of France. The Buonaparte family of S. Miniato was of Sienese origin, and was supposed generally before Signor Passerini's researches, and by the first Napoleon himself, to be that from which the Imperial house derived its origin.

The castle and the ancient fortifications of the city form an extensive mass of buildings.

Sarzanetta, a "rocca," or fortress, above Sarzana, built by Castruccio degli Antelminelli, the celebrated Lord of Lucca, for the purpose of defending the territory against the Malaspinas, from whom it was won. It is a finely preserved specimen of ancient military architecture, its commanding keep harmonising with the fortifications of the town.

In this neighbourhood the peasant-girls wear hats which would not be too large for a full-sized doll, and are whimsically placed on the crown of the head.

For the road from Sarzana N. across the Apennines to Parma, see Rte. 34.

From Sarzana to Pisa, the rly. runs through a fertile plain bounded by the Apennines, a few miles off to the E., and by the Mediterranean to the W., though the sea is seldom seen.

17 m. *Avenza* Junct. Stat. [Branch line, N. 3 m., to Carrara.]

30 m. *Pisa*, see *Handbook for Central Italy*.

ROUTE 14.

FROM THE SIMPLON TO ARONA—LAGO MAGGIORE—BAVENO—BORROMEAN ISLANDS—PALLANZA: LUINO, LOCARNO, MAGADINO.

| | |
|-----------------------|------|
| Isella to | Kil. |
| Domo d'Ossola | 18 |
| Vogogna | 32 |
| Baveno | 56 |
| Arona | 75 |

75 kil. = 46½ English m.

The passage of the *Simplon* from *Sierre*, is described in the *Handbook for Switzerland and Piedmont*, Rte. 59.

The Italian frontier stat. and Custom-house is at

Isella (Inn: Poste, old-fashioned,

but tolerable), one of the most beautiful points of the pass.

The tempests of 1834 and 1839 fell with great violence upon this part of the road, which they destroyed for a space of nearly 8 m. Every bridge of stone was swept away; in some instances, even the materials disappeared, and the very place where the bridge had stood was not to be recognised. The Gallery of Isella, a narrow arch of rock a little below the village, was flooded by the torrent pouring through it, so high were the waters swollen.

Hereabouts a change comes over the valley, from nakedness or a mantle of shrubs, to the rich green of the chestnut, and the light foliage of the acacia. The last gallery is traversed near *Crevola*, where the *Diveria* is crossed for the last time by a lofty bridge of 2 arches, nearly 90 ft. high, previous to its flowing into the *Toccia*, or *Tosa*, which here issues out of the *Val Formazza*, and where the *Val Vedro* terminates in the *Val d'Ossola*. The mule-path from the *Gries* passing the falls of the *Tosa* (Rte. 62, *Handbook for Switzerland, &c.*), joins the *Simplon* route at *Crevola*.

It is now that the traveller really finds himself in a different region and another climate: the balmy air, the trellised vines, the rich juicy stalks of the maize, the almost deafening chirp of the grasshoppers or tree-crickets, and, at night, the equally loud croaking of the frogs—the white villages, with their tall, square bell-towers, also white, not only scattered thickly along the valley, but perched on every little jutting platform on the hill-sides—all these proclaim the entrance to *Italy*.

Domo d'Ossola (Inns: Poste, tolerable; H. d'Espagne, fair cuisine: both are dear; H. Albisini, outside the town, an Italian pension frequented for its baths in summer. It has a museum arranged by the scientific landlord). An unimportant town, 2480 inhab., with no interest, save that it is Italian. Houses with colonnades, streets with awnings, shops teeming with sausages, macaroni, and garlic. Peasantry carry umbrellas against sun and rain.

There is a *Calvary* above the town worth a visit by those who do not intend to see Varallo.

The ascent from this to the Hospice of the Simplon occupies 7 hrs.

Several very interesting *Excursions* may be made from Domo:

a. Up the lovely *Val Anzasca* (Rte. 121, *Handbook for Switzerland, &c.*), by Pié di Mulera, to Ponte Grande and Macugnaga.

b. To the *Val Vigezzo* (Rte. 112, *Handbook for Switzerland, &c.*).

c. To the Falls of the Tosa, 26 m. (Rte. 62, *Handbook for Switzerland, &c.*).

d. To Masera; the ravines near the village very fine.

There are 2 diligences daily to Arona, and omnibus to Pallanza, in correspondence with the steamers on Lago Maggiore.

The drive from Domo to Baveno takes nearly 4 hrs., exclusive of stoppages. Travellers can join the steamers, which go up and down the lake 4 times a-day, either at Pallanza or Baveno. Stresa or Baveno are the best stopping-places for those intending to visit the Borromean Islands, or to ascend the Motterone. Pallanza is rather nearer, and more convenient for those bound to Lugano, or the N. end of the Lago Maggiore. A char to Baveno or Pallanza costs about 15 fr.

On leaving Domo, the road descends the valley of the *Toccia*. *Villa*, marked by its very old *Church* and tall campanile, stands at the mouth of *Val Antrona* and the Pass leading into Saas Thal. A road branches off on the rt. along the *Anzasca* (Rte. 121, *Handbook for Switzerland, &c.*), to *Pié di Mulera* and *Macugnaga* at the foot of Monte Rosa, before reaching

9 m. *Vogogna* (Inn: La Corona, fair), a cheerful town with an old Castle on the height. Here commences the navigation on the *Toccia* to Lago Maggiore. At Cuzzago, a road branches off l. to *Pallanza*, passing along the beautiful Lake of *Mergozzo*.

The road crosses the Tosa to

6 m. *Ornavasso*, near which are the quarries of white marble at La Gandoglia, which furnished the material for the Cathedral of Milan. The marble here forms a mass in the crystalline gneiss rock, and affords a good example of what geologists call *metamorphism*. Along this road granite obelisks do duty as telegraph-posts.

Gravellona, near the junction of the Strona from the Lake of Orta and the *Toccia*, which here makes a sudden bend round the hill of Montorfano on the l., celebrated for its quarries of white granite, used in the construction of the Basilica of St. Paul's at Rome.

[Carriage-road to *Orta* (12 m.) by *Omegna* (5 m.), at the extremity of the Lake of Orta, where boats can be hired for Orta. (See Rte. 14b.)

On leaving Gravellona cross the handsome bridge over the Strona, and 3 m. farther, reach

Fariòlo (Inn: Leone d'Oro, attentive landlord). Here the Lago Maggiore comes into view: the Isola Madre, the northernmost of the Borromean Islands, seen in the distance. The steamers call here once a day. Between Fariòlo and Baveno the road follows the water's edge, passing the quarries of red granite, extensively used in the public edifices of Milan, Turin, &c.

Baveno (Inns: *H. Bellevue, first-rate, one of the best in Italy—a delightful residence; H. Beaurivage, good), in a lovely situation opposite the Borromean Islands, from which it is about 3 m. distant. The steamers call at the Pier morning and afternoon for Arona and the upper parts of the lake. Boats may be hired for the Borromean Islands: fares according to a printed tariff. There are handsome villas here—of the late General Collegno, the Marquis Durazzo, and, the finest of all, of an English gentleman named Henfrey, who has built himself a splendid residence here. Within his grounds is an elegant octagonal *English Church*, richly decorated with marbles in the Lombard style, by the eminent architect, Pullan. Mr. Henfrey readily

admits on Sunday any English Protestant travellers to the service, which is performed by a clergyman of the Church of England, residing on the spot.

Baveno and Stresa on the Lago Maggiore and Bellagio, or Cadenabbia, on the Lake of Como, will be found good halting-places, with first-class hotels for those who purpose making some stay on these lakes.

Boats with awnings swarm along the shore. To Isola Bella is a row of 20 min.

[Baveno or Stresa are the best places to start from for the ascent of

Monte Motterone or *Margozzolo*, which, rising behind the village, commands a fine panoramic view of the Alps, and has at its base the Lago d'Orta on one side, and Lago Maggiore on the other. Amid a multitude of paths it is difficult to find the right one without a guide. Asses are kept for the ascent. It will take 4 h. from Baveno to reach the top, 4,816 ft. above the sea-level, and 4,136 above the Lago Maggiore. It will take 3 h. to descend to Orta. Take provisions. See Rte. 14D.]

From Baveno the Simplon road continues close to the water's edge, passing the Borromeo stables, the nearest point of land to the Isola Bella ($\frac{1}{2}$ m.), a mile beyond which is

Stresa, a good-sized village in one of the most beautiful situations on the Lago Maggiore, with a first-rate Hotel, H. des Îles Borromées, a huge edifice, with every comfort, and moderate charges. *Eng. Ch. Service* at the hotel by a chaplain of the C. & C. S. H. de Milan, near the steamboat quay. Near, but outside the village, is a Protestant burying-ground. There are several handsome villas about here: that of the Duchess of Genoa, at the entrance to the town; of the Princess Pallavicini beyond, &c. Above Stresa is a large conventual establishment for educational purposes, of monks of the *Rosminian* order; a good monument to Rosmini the founder, by the Swiss sculptor *Vela*. Boats for the Borromean Islands: fares according to a printed

N. Italy.—1877.

tariff. The Monte Motterone may also be ascended from here, passing through chesnut woods for one-half of the excursion. All the steamers call at Stresa, where there is a good landing-pier.

The drive from Stresa to Arona is beautiful, passing close to the lake, often on raised terraces, by

Belgirate (*Grand Hotel and Pension Borromeo, very good), a pretty town, much frequented as a villegiatura residence in summer and autumn, with many handsome villas of the Milanese and Genoese aristocracy; *Lesà*, the residence for many years of the novelist Manzoni, the author of the 'Promessi Sposi'; *Meina*; H. Zanetta; at all which places the steamers stop to land and take in passengers.

From this the statue of San Carlo appears upon the hills on the rt. The views over the E. shore of the lake, extending from the pointed mountain of Laveno to the less elevated one of Angera, are beautiful. Before reaching Arona, the road passes at the foot of a precipitous hill, where are quarries of dolomitic limestone.

Arona *Terminus* (*Inns*: Albergo d'Italia, near the stat., good and with best view; Albergo Reale, the most comfortable and moderate), an ancient and rapidly improving town. It is built on the margin of the lake. The Simplon road runs through the town. All the steamers now start from here (where the railways from Genoa and Turin terminate) for the upper extremity of the lake. By rail from Arona by Novara, travellers can reach Genoa in 5, Turin in 4, and Milan in 3 h. by the more direct line, through Sesto Calende, Somma, Gallarate, &c. The stat. is close to the steamboat pier. In consequence of this railway and the improvements of the harbour, Arona has become the great entrepôt between Genoa and Switzerland, and a very thriving place.

The principal ch. (*Santa Maria*) contains a fine picture attributed to *Gaudenzio Ferrari*—a Holy Family, with shutters painted with figures of saints, and the portrait of a Countess

Borromeo, by whom it was presented to the ch. San Carlo Borromeo was born in the old castle above Arona, the feudal seat of his family, 1538: destroyed by the French, 1797. This ch. is the burying-place of the Borromeos,* except of San Carlo and the celebrated Cardinal Federigo B., who both rest in the Cathedral at Milan.

On a hill, about half an hour's walk from the town, stands the *Colossal Statue of San Carlo Borromeo*, 66 ft. high, placed on a pedestal 40 ft. high. The head, hands, and feet, alone are cast in bronze; the rest of the figure is formed of sheets of beaten copper, arranged round a pillar of rough masonry which forms the support of it. The saint is represented extending his hand towards the lake, and over his birthplace, bestowing his benediction. There is grace in the attitude, in spite of the gigantic proportions of the figure, and benevolence beams from the countenance; altogether the effect of it is good and impressive. It was erected, in 1697, by subscriptions, principally contributed by the Borromean family. It is possible to enter the statue and to mount up into the head, but the ascent is difficult, and not to be attempted by the nervous. It is effected by means of two ladders tied together (provided by a man who lives hard by), resting on the pedestal and reaching up to the skirt of the saint's robe. Between the folds of the upper and lower drapery the adventurous climber squeezes himself through—a task of some difficulty if he be corpulent; and he then clambers up the stone pillar which supports the head, by placing his feet upon the iron bars or cramps by which the copper drapery is attached to it. To effect this, he must assume a straddling attitude, and proceed in the dark till he reaches the head, which is capable of holding 3 persons. Here he may rest himself by sitting down in the recess of the nose, which forms no bad substitute for an arm-chair. In the neighbouring ch. several relics of San Carlo are preserved.

From the top of *la Rocca*, the hill above Arona, there is a fine view.

The geologist will find near the quarries of limestone (dolomite) an interesting contact of the magnesian limestone and red porphyry.

Opposite Arona, on the E. side of the lake, stands *Angera*, a fief also of the Borromeos, on a similar dolomitic peak, at the foot of which is the neat modern village of the same name.

[Angera occupies the site of the Roman station of *Angetona*. On the hill above is a mediæval *Castle*, which, although scarcely inhabited, is kept in good repair. From it there is a fine panorama over the southern part of the lake, also over the country about Varese, the valley of the Sesia, &c. From the many Roman remains found around, it appears to have been a place of some importance, and to have stood on the site of a temple of Jupiter.

In one corner of the garden is a curious passage descending to the well, which supplied water to the inhabitants from the lake.

The castle as we now see it dates from Giovanni Visconti: the frescoes in some of the apartments represent events in the life of his father, Ottone Visconti, the warlike bishop who lived in the end of the 13th cent.]

Remains of *lake dwellings* have been dug up on the marshy ground near Mercurago, 1 m. S. of Arona.

Diligences daily from Arona to Domo d'Ossola and Brieg over the Simplon, to Sierre, where the rly. to Geneva and Lausanne commences.

A good carriage-road leads from Arona to Orta, 15 kil. = $9\frac{1}{4}$ m.—an omnibus daily; and to Borgomanero stat., on the rly. from Gozzano to Novara. (See Rte. 11.)

LAGO MAGGIORE.

The *Lago Maggiore*, Lacus Verbanus of the Romans, is 680 ft. above the sea, and about 54 m. long, and 3 m. wide at its greatest breadth, between Baveno and Laveno. Only a small portion at its N. extremity belongs to Switzerland. About 7 m. S.

of Locarno, the Italian frontier commences. The navigation of the lake is free to both states. The 3 chief rivers by which it is fed are the *Ticino*, flowing from the St. Gothard and Bernardino; the *Tresa*, which drains the Lake of Lugano; and the *Toccia*, descending from Domo d'Ossola. The scenery of its upper end is bold and mountainous, and at the same time diversified by a constant succession of striking and beautiful features; so is the Bay of Baveno (to call by that name the W. arm, containing the Borromean Islands); but, towards the S. and E., the hills are low and the scenery tame. There is a large variety of fish: the fishery is for the most part the property of the Borromeo family.

The voyage up and down the lake is delightful, and the scenery exquisite. The sides are so precipitous in some parts of the N. branch that there is scarcely a path along them. Villages and churches are, however, perched on the heights; and wherever a deposit has been formed in the lake by a torrent, a village will be found.

Arona is the best point from which the tour of the lake can be commenced. The direct *rly.* from Milan arrives there in about 3 h., and convenient *steamers* start from it (restaurant on board), making the voyage *up* and *down* the lake 3 or 4 times a day in summer, touching at the places marked thus †. They take from 5 to 6 hrs. from Locarno to Sesto.

A very convenient mode of visiting the different sites on the Lago Maggiore, especially when the party is large, is to hire one of the small steamers belonging to the Company, and which may be managed by giving a few days' notice—it may also prove the most economical; the charge is not excessive, and every point on the shores can be conveniently visited in a day. A cook will be placed on board to officiate, on the larger boats, during the excursion. These boats will be found at Arona.

Leaving Arona, the boat coasts along the W. side of the lake, calling to land passengers at

3 m. † *Meina* (W.); ‡

3 m. *Lesa* (W.);

1 m. *Belgirate* (W.): see above, and

3 m. *Stresa* (W.); Hôtel des Isles Borromées, see above.

From Stresa the distance to the † *Isola Bella*, the principal of the Borromean Islands, is less than a mile, where passengers are landed in front of the palace. There is a quiet *inn* here, the *Delfino*, kept by the proprietor of the large hotel at Stresa.

1 m. *Borromean Islands*. Under this name are comprised 4 islands in the W. bay of the Lago Maggiore (or in what may be called the Bay of the Islands): the *Isola Bella*, the *Isola Madre*, the *Isola di San Giovanni*, near Pallanza, these 3 belonging to the Borromeo family, and the *Isola Superiore*, or *dei Pescatori*, inhabited chiefly by fishermen, or by families originally of the island, who, having emigrated and become rich, have built for themselves retreats for their latter days.

Passengers are conveyed free of charge to and from the steamers here, as at all the other stations on the lake.

The *Isola Bella* belongs to Count Borromeo, who resides here during the summer and autumn in the vast palace. An ancestor of the family, in 1671, converted a mass of barren slate-rock, which lifted itself above the surface of the lake, into a beautiful garden, teeming with the vegetation of the tropics. It consists of terraces, the lowest founded on piers thrown into the lake, rising in a pyramidal form one above another, and lined with statues, vases, obelisks, and cypresses. Upon these, as upon the hanging-gardens of Babylon, flourish in the open air, not merely the orange, citron, myrtle, and pomegranate, but aloes, cactuses, the camphor-tree, several species of *metrosideros* and other Australian plants—and this within a few hours' journey of the Lapland climate of the Simplon, and in view of Alpine snows.

The opinions of travellers are not

† Denotes landing-places of the steamers.

‡ W. west, E. east side.

unanimous in their admiration of this lovely spot. *Matthews* extols it as "the magic creation of labour and taste . . . a fairy-land, which might serve as a model for the gardens of Calypso;" *Saussure* calls it "un magnifique caprice, une pensée grandiose, une espèce de création;" *Gibbon*, "an enchanted palace, a work of the fairies, in a lake accompanied with mountains." To taste it may have little pretension; but, for a traveller fresh from the rigid climate of the north, this singular creation of art, with its aromatic groves, its aloes and cactuses starting out of the rocks—and, above all, its glorious situation, bathed by the dark-blue waters of the lake, reflecting the sparkling white villages on its banks and the distant snows of the Alps—cannot fail to afford pleasure.

Every handful of mould on the island was originally brought from a distance. The orange and lemon blossoms perfume the air to some distance. The walls of the terraces on which the lemon and orange trees grow, are boarded over during winter to protect them. The panorama from the upper platform over the lake, and up the valley towards the Simplon, is beautiful.

A bay-laurel—once of gigantic size, now a mere stump—is pointed out for a scar on its bark, where Napoleon, it is said, cut the word "*battaglia*," a short while before the battle of Marengo. The inscription has disappeared, and the tree is dying from age. Rousseau once thought of making the *Isola Bella* the residence of his Julie, but changed his mind on reflecting that so artificial an abode would not be consistent with the simplicity of her character.

The *Palace*, which, with the gardens (1 fr.), is liberally shown to strangers at all times, contains a gallery of pictures, amongst which are some good works by the *Procaccini*, a *Charity* by *And. Sacchi*, &c. Look for *Bernardino Buttinone's* small picture—"a model of elegance," *Cic.*; and two portraits by that rare Milanese painter, *Boltraffio*. In another part of it are a suite of 50 landscapes by *Tem-*

pesta, who found a shelter here when obliged to conceal himself for his misdeeds, and in one of the drawing-rooms several paintings by *Zuccarelli*, views of the different possessions of the Borromeos. In the *Chapel* are 3 fine sepulchral monuments of the Borromeo family, removed from churches in Milan at the time of the Cisalpine republic. One, over the altar, was intended to contain the relics of St. Giustina, an ancestress of the Borromeos; another is erroneously attributed to Ant. Busti, and praised by Vasari; the third, to Giovanni Borromeo, is admirable for effect, and the infinite details are marvellously worked out; all these monuments are probably by *Omodeo* (C. Perkins), and executed towards the beginning of the 16th cent. The unfinished building which separates the 2 wings of the palace was intended for a great central hall and staircase, but has never been covered in. On the ground-floor is a series of apartments, ornamented in mosaic, with statues, models of the palace, &c.

The *Isola Madre* is about $\frac{1}{2}$ hr's. row from the *Isola Bella*, and from its greater distance from the mountains, which screen the sun earlier in the autumn from the *Isola Bella*, enjoys a milder climate in winter. The consequence is that it abounds in rare conifers, and other trees of S. countries. The plants of New Holland grow luxuriantly out of doors; the two species of tea are generally in flower in October. The Chilian and Brazilian araucarias and our Himalaya pines attain a great size, as well as the Japanese wax-plant. Plants of warm countries grow luxuriantly on the rocks around. On the island are many pheasants—a rare sight in Italy, these birds being as it were imprisoned, from their inability by flight to gain the opposite shores. There is nothing to interest the traveller in the large palace. Near it is a sepulchral chapel, erected to contain the remains of the Borromeo family. It has some relics of St. Charles.

From *Isola Bella* the steamer passes to

2 m. †*Baveno* (W.) (*Hotel BelleVue*,

most comfortable, one of the best on the lake—see above), and 2 m. *Feriolo*, already noticed, and then along the N. shore of the Bay of the Islands, passing before *Suna*, to

5 m. †**Pallanza** (W.) (*Inns*: H. Pallanza, a fine hotel, kept by a German (*Seyschal*), excellent in every respect. Pension from 8 to 10 fr. during summer, from 6 to 8 in winter, including bedroom, breakfast, dinner, and tea. *English Church Service* by a chaplain of the C. and C. S.). A town of 4000 inhab., and residence of the sub-prefect; a very sunny spot, and therefore pleasant in winter, but the situation and views are not so good as at Baveno. It contains a large model prison for male convicts. There is a nursery-garden of local celebrity near the town, and a Roman monument embedded in the church wall.

From Pallanza to Gravello and the Simplon, *omnibus* daily to Domo d'Ossolo, passing near the pretty lake of Mergozzo and the granite quarries of Montorfono, both worthy of a visit. It was from these quarries that the magnificent columns in the nave of the Basilica of St. Paul's, at Rome, were derived. From Pallanza to Intra is a pretty walk over the peninsula (1 m.). Leaving Pallanza, we round the point, behind which is

3 m. **Intra** (W.) (*Inns*, indifferent: †*Vitello*; Leone d'Oro), a thriving town of 4000 inhab., at the mouth of the Val Intrasca. There are manufactories here of iron, cotton, and glass, and large works for winding silk from the cocoons, the motive power being supplied by the large torrent which here flows into the lake. A new road along the shore towards Locarno. From Intra the steamer crosses the lake, here $2\frac{1}{2}$ m. wide, to

3 m. **Laveno** (W.) (see Rte. 17). On the E. shore of the lake, between Laveno and Angera, the only place worth visiting is the ch. of Santa Caterina. The country about Ispra is rich in mulberry plantations. Public conveyances from Laveno to Varese and Como. 4 m. N. of Laveno, on the same side, is

5 m. **Porto**, near which are extensive lime works. From here we cross the lake to

4 m. **Oggebbio** (W.), beyond which is a villa built by the late Massimo Azeglio, one of the most brilliant ornaments of united Italy. Before reaching

3 m. **Cannero** (W.), lying off which are two islands, fiefs of the Borromeos; upon one of them is a ruined stronghold, which in the 15th cent. was held by the robber brothers Mazzarda, locally celebrated for their marauding expeditions. Opposite to Cannero, on the E. side of the lake, is

3 m. †**Luino** (E.) (*Inns*: *La Posta*; *H. du Simplon*, large and good; *La Beccaccia*, fair, civil people), a good-sized village, where the river *Tresa*, the natural emissary of the Lake of Lugano, empties itself. The birth-place of the painter Bernardino Luini (one of the great masters of the early Lombard school of painting). The fresco attributed to him in one of the churches here, if ever executed by him, has been utterly ruined, and does not deserve a visit. [A lovely road of 14 m. leads from here to *Lugano*, which, after a very steep ascent, follows the direction of the river *Tresa* through a beautiful valley, entering the Swiss territory 3 m. beyond Luino (see Rte. 16). There are conveyances from Luino to Lugano in correspondence with the arrival of the steamers; a carriage with two horses may be hired for 25 frs.]

3 m. †**Maccagno** (E.), at the narrowest portion of the northern branch of the Lago Maggiore.

4 m. **Canobbio** (W.) (*Inn*: H. Bissonne, fair), at the entrance of the Valle Canobbiana; there is a ch. here, with a cupola, said to be from the designs of *Bramante*. At a short distance from Canobbio is the Hotel la Salute, with a hydropathic establishment.

†4 m. **Brissago** (W.), a pretty spot. Here we are in the Swiss portion of the lake. Brissago is remarkable for its clean appearance: a fine avenue of cypresses leads to its ch. on the side of the hill.

4 m. *Ascona* (W.), surmounted by a ruined mediæval castle.

3 m. †*Locarno* (Rly. Stat.) (W.) (*Inns*: Grand Hotel Locarno, first rate, and not dear; *La Corona*, on the lake). A good-sized town, with nearly 3000 inhab., at the embouchure of the Val Maggia and of the large watercourse that descends from it into the Lago Maggiore, which has formed a large flat promontory now clothed with trees. Locarno is one of the 3 capitals of the Swiss canton of Tessin, the others being Lugano and Bellinzona. It is in a lovely situation, and to be preferred, as a residence for those who wish to investigate the adjoining valleys, to Magadino. Locarno is a thriving place, being one of the principal entrepôts for merchandise between Switzerland and N.W. Italy, surrounded by orange and lemon groves, and a luxuriant vegetation; the landscape is quite Italian. There are remains of an old castle. The Government House, the residence of the cantonal authorities whilst located at Locarno, is in the midst of a pretty square. The *Madonna del Sasso*, a mile above the town, is approached by a Calvary, with stations; the panorama from the portico of the ch. is magnificent, especially the view up the valley of the Ticino. There are some paintings attributed to *B. Luini* in the interior. 10 minutes higher up is the *Monte de la Trinita*, from which the view is more extensive, and a scrambling path behind the ch. leads to a finer point of view. The ch. of St. Antonio, in the town, was in 1863 the scene of a frightful calamity, by the falling-in of the roof from the weight of the snow upon it during divine service, when 47 persons perished. Excursions may be made from Locarno up the *Val Maggia* to *Cervio* and the *Val Lavizzara*. (See *Handbook for Switzerland*).

Locarno is the present Terminus of the *Railway* to, 14 m., *Bellinzona* (Rte. 14B), and thence by *Biasca* to the St. Gothard Rly. (see Rte. 34, *Handbook for Switzerland*). It passes through *Gordola* and near *Minusio*, situated at

the very northernmost point of the lake, from which it crosses on a Bridge the Ticino, beyond which is

Quartino Stat. for

3 m. †*Magadino* (E.) (*Inns*: Bellevue and Posta, "dirty and dear; beware of touters for inns here on board the steamers from Arona"). This is the point of departure of the steamers in the downward voyage; a poor place, in the Delta of the Ticino, where it empties itself into the lake, and hence unhealthy in summer and autumn. Since the opening of the navigation by steam, and of the rly. to Arona, Magadino has become a place of considerable importance as an entrepôt for the trade in Switzerland. *Omnibus* to 9 m. *Bellinzona*, in Rte. 14B.

ROUTE 14A.

COIRE TO COLICO ON THE LAKE OF COMO, BY CHIAVENNA—PASS OF THE SPLÜGEN.

| Coire to | Eng. m. |
|------------------------|---------|
| Splügen | 8½ |
| Campodolcino | 16½ |
| Chiavenna | 7½ |
| Riva | 8 |
| Colico | 8½ |
| | 74½ |

2-horse carriage to Thusis, 30 fr.; to Splügen, 65; to Chiavenna, 135; to Colico, 160.

In posting, an extra horse must be taken from Thusis or Chiavenna to the summit.

Diligences twice daily in summer from Coire to Como and (rail to) Milan, reaching Splügen in 7½ hrs., Chiavenna in 12½. About 7 hrs. posting from Coire to Splügen, about 4½ hrs. from Splügen to Coire. Persons starting by the first steamer from Friedrichshafen, and taking the train at Rorschach, may reach Coire in time for the 2nd diligence, and Chiavenna about 12 at night on the third day from London. The best

hotels on the pass are at Thusis and Splügen.

Railway from Coire to Lecco by the Splügen, in progress.

Coire is described in Rte. 66, *Hand-book for Switzerland, &c.*; and for a description of the road as far as the village of Splügen, see Rte. 87 of the same Handbook.

Splügen (It. *Spluga*, Rom. *Speleuga*) (Inn: Bodenhaus, very good: *pension* 8 fr., with wine. Dil. from Colico breakfasts here at 9.30). This little village, but chief place of the Rheinwald, is situated at the point of departure of the two Alpine passes of the Splügen and Bernardino, at a height of 4757 ft. above the sea. It suffered severely from the flood of 1834, which swept away more than a dozen houses. The covered bridge over the Rhine escaped, but has since been replaced by an iron girder bridge.

Splügen anciently belonged to the lords of Sax, on the S. slope of the Bernardino, but it afterwards joined the Grey League.

Above the village, in the bed of the stream from the Löchliberg, is an ancient hermitage, and in the ch.-yd. are curious monuments to the Georgiis. The prominent mountains are the *Guggernüll* and *Einshorn*, 9649 ft., 1. of the valley, and over Splügen the dolomite *Kalkberg*. Behind the *Guggernüll* is the *Tambohorn*, 10,748 ft., but it is not seen from the village.

Walk— $\frac{1}{2}$ hr. E. of the ch. to the castle ruins; then through forest to Sufers by the old Splügen mule-path, supposed to have been a Roman road.

[Excursions—*a.* To 3 lakes, full of trout, under the Surettahörner. Turn up 1. just beyond the Rhine bridge. 2 hrs. up S.E., glorious view. *b.* Ascent of *Guggernüll*, with view of *Tambohorn*. *c.* Ascent of *Tambohorn*, $4\frac{1}{2}$ hrs. up. The rocks at the top are steep and require care. Guide 14 fr. *d.* Ascent of *Surettahorn*, 9971 ft. *e.* The valley behind Splügen leads to the *Löchliberg Pass* in $2\frac{1}{2}$ hrs. Half-way, fine view of Surettahörner. *f.* Source of the *Hinter-Rhein*, 5 hrs. going; 2 along the post-road, 2 on horseback, and 1 on foot (Rte. 14B.)

Löchliberg Pass, down the *Savien Thal* to Coire; *Valserberg Pass*, down *St. Peters Thal* to Ilanz.]

At Splügen properly commences the pass of the Splügen. It is very ancient, having been known to the Romans; but until modern improvements it was one of the most difficult, and sometimes dangerous, of the frequented passes. The road was completed by the Austrian Government in 1823, to compete with the newer Swiss road over the Bernardino. The engineer was the Chevalier Donegani. The *time walking* is given as far as the Madesimo fall.

The Splügen road crosses the Rhine, and ascending some zigzags enters through a short tunnel (25 min.) the valley of the Oberhausen-bach, a small torrent which joins the Rhine at Splügen. This it follows by a gentle ascent, and an entirely new line, the old one having been demolished by the tempest of 1834, when the valley presented one scene of desolation: road and bridges were carried away, and piles of broken rocks spread over it. In 50 min. from the tunnel, one on foot will reach the main series of zigzags leading up the final steep. An *osteria* stands near the top, and at one point the peak of the *Tambohorn* is seen rt. Above the zigzags is a covered gallery of 369 paces (25 min.), and beyond it (10 min.) the

Summit of the Pass, 6945 ft. above the sea, between the *Tambohorn* and *Surettahorn*. Along this narrow ridge, which is $4\frac{3}{4}$ m. ($1\frac{3}{4}$ hr.'s walk) from Splügen, and more than 2000 ft. above it, runs the boundary line of Switzerland and Italy. Immediately after surmounting it the road begins to descend, passing the first cantoniera, or house of refuge; and, lower down, a series of tourniquets to the *Osteria Mte. Splügen* and

Italian Custom-house (25 min.)—a melancholy group of buildings where luggage is searched. The custom-house stands at one end of an oval basin, surrounded by mountain peaks, a scene of extreme desolation; not a shrub of any kind grows, and the snow

often reaches the windows of the first storey of the houses. To the N.E. is the *Surettahorn*. At the further end of this basin, where the road crosses the stream, the old bridle-path descended to the rt. direct to Isola, through the defile of the *Cardenello*, a very perilous valley, from its constant exposure to avalanches.

The French army of Marshal MacDonald, who crossed the Splügen between the 27th November and 4th December, 1800, long before the new road was begun, in the face of snow and storm, lost nearly 100 men, and as many horses, chiefly in the passage of the *Cardenello*. His columns were literally cut through by the falling avalanches, and man and beast swept away to certain destruction. The carriage-road avoids this gorge altogether, proceeding at a high level along the mountain-side. From the *Cantoniera della Stuetta* (35 min.) there is a grand view to the rt.—the finest on the pass—of the great *glacier of Curciusa*, and the peaks *Pizzo Terre*, *Cima di Balnisio*, and others, towering to the sky beyond the deep valley. 20 min., a gallery of 244 paces, then zigzag descent to *Cantoniera di Teggiate* (10 min.). Two galleries follow, of 221 and 567 paces.

These galleries, the longest on any Alpine road, are constructed of the most solid masonry, arched, with roofs sloping outwards, to turn aside the snow, supported on pillars, and lighted by low windows like the embrasures of a battery. They protect this portion of the road from avalanches. From the entrance of the second gallery there is a most striking view down upon the roofs of Isola, and the long line of zigzags, which led to that village, abandoned since 1838. At *Pianazzo* this old road is left for the new one, which is shorter by 3 m., and was rendered necessary by the injury done by the storm of 1834, and also by the danger to which the route between Isola and the cascade of the *Madesimo* was exposed from avalanches, which fall regularly into the glen of the *Liro*, below *Pianazzo*. In 1835, 5 peasants and 8 horses were

overwhelmed by the snow in this glen, as they were returning from conducting the diligence on a sledge over the mountain. The postilion, being nearest the rock, which fortunately somewhat overhung the road, drew the horse he rode under the cliff as soon as he heard the crash; to this circumstance he and the animal owed their preservation. Although buried like the rest, who perished, they were rescued after an imprisonment of some hours. There is a fair inn at Isola.

Pianazzo stands at the same height above the sea as the bridge over the Rhine at Splügen. The road, after passing through it, crosses the little stream of the *Madesimo*, within a few yards of the verge of the precipice, over which it throws itself in a beautiful fall, 800 ft. high. The view, looking down the fall from a little terrace (which everyone should visit) is very fine. [From near the bridge, a track ascends the stream to the *Passo di Madesimo*, a practicable pass to Canicul in the Averser Thal. From *Pianazzo* the walk back to Splügen is $3\frac{1}{4}$ hrs., 2 hrs. to the col.] The road now passes through a tunnel of 120 paces, and then descends to the bottom of the valley by numerous zigzags down the face of something very like a precipice. This is a most extraordinary piece of engineering.

Campo Dolcino, which, in spite of its sweet-sounding Italian name, is but a poor village, with a tolerable *Inn* (Post, civil people), on a small grassy plain, on the borders of the *Liro*.

A further improvement has been made in the continuation of the road, which, on quitting the plain, threads the gorge of *San Giacomo*; an inscription commemorates its completion by Carlo Donegani, in the reign of the Emperor Francis II. The vale of the *Liro* presents a desolate aspect, from the fallen rocks, which fill the lower part of it. They are composed of a species of white gneiss, exceedingly brittle, and which, after exposure to the weather, assumes a red colour. It must have been a difficult task to carry a road through such a wilderness; and it is accordingly in many

places narrow, the turnings sharp, and the terraces too short. The desolation of the scene would be greater were it not for the chesnut-trees. The tall white campanile of the *Ch. of Madonna di Gallivaggio*, with these woods and precipices, forms an agreeable picture. Near it, at the village *San Giacomo*, the Liro is spanned by a bold bridge.

A mile or two farther, the valley opens, and Chiavenna appears in view, a picturesque town, under an Italian sun.

Chiavenna (Germ. *Clefen*, Clavena of the ancients)—*Inn*: H. Conradi, good. This or the inn at Promontogno are the only ones for English travellers.

This town, of 3000 inhab., is charmingly situated below steep wooded mountains of singular beauty, at the junction of the valley of S. Giacomo with that of the Maira, called Val Bregaglia. It benefits from its position on the Splügen road, is celebrated for its *beer*, the best in N. Italy, and maintains several spinning mills for silk and cotton. An ingenious manufacturer named Vanossi at one time wove here a fire-proof cloth of asbestos,—a mineral which abounds in the neighbouring mountains. Opposite the Conradi inn, at the foot of a curiously coloured rock, is a large ruined *Palazzo* begun by the Grisons family De Salis, but never completed: strangers are admitted to enjoy the fine *view* from the castle-hill called Il Paradiso. The *Ch. of S. Lorenzo* has a tall campanile standing within a square enclosure, surrounded by a cloister. On one side are two bone-houses, filled with skulls arranged in patterns, and, adjoining them, in the octagonal *Baptistery*, an ancient stone font, with rude bas-reliefs. The citizens keep their Valteline wine in grottoes, which form excellent cool cellars, and are called Ventali.

[About 3 m. up the Val Bregaglia, near Pleurs, memorable for the fate of its inhabitants, who were buried by the fall of a mountain, is a peculiar manufacture of a coarse ware for culi-

nary purposes, made out of potstone (*lapis ollaris*). This stone is easily cut, or turned in a lathe, and endures heat. Pliny calls it *Lapis Comensis*, from its being exported from the Lake of Como.

The description of the road up the beautiful Val Bregaglia, and over the pass of the Maloja, into the Engadine is given in Rte. 94, *Handbook for Switzerland, &c.* Visitors to Chiavenna should drive a short way to get an idea of the valley, which, with its dark purple rocks and chesnut woods, is finer than that on the Splügen. It is a walk of 2 hrs. to the Swiss boundary at Castasegna, and of 45 min. more to Promontogno, one of the most charming scenes, where an excellent and large *Hotel*, in a splendid situation, was opened 1877.]

Chiavenna belonged to the Dukes of Milan down to the 16th century, when the Swiss became possessed of it, and it formed, with the Valteline and Bormio, a state subject to the Grisons. Napoleon added it to Italy, as lying on the S. side of the Alps; and the Congress of Vienna, by the same rule, transferred it to Austria.

Near *Gordona*, S.W. of Chiavenna, is a waterfall worth notice. At the distance of $\frac{1}{2}$ hr. from the town on the Colico road, the river on the rt. must be crossed. A walk of $\frac{1}{2}$ hr. leads thence to the Fall.

The diligences through Chiavenna to Coire in $13\frac{1}{2}$ hrs. pass at a very early or late hour. A *voiturier* to Coire charges 135 fr., sleeping the first night at Anderer. A bargain should be made that he should change horses at Campo Doleino, and so go at a better pace and avoid waiting 2 hrs. at that village. 2-horse carriage to St. Moritz 79 fr. 75 cents.

Diligence daily from Chiavenna to the rly. stat. at Lecco, in correspondence with the trains to Milan. There is also an omnibus in $2\frac{1}{2}$ hrs. from Chiavenna to meet the steamer at Colico. Below Chiavenna the valley of the Maira is flat and marshy till it reaches

Riva, near the N. extremity of the *Lago Mezzola*, called also *Lago di*

Riva. It is a most picturesque small lake, so walled in by mountains that down to a recent time, there was no road by the side of it, and travellers were carried across it in barges by a tedious navigation, rendered difficult and intricate by the annually increasing deposits of mud, which form shoals between this lake and that of Como, and prevent the steamboat ascending to Riva. The naked and savage mountains have a very peculiar outline. Their sides are furrowed with ravines, down which, at some seasons, torrents precipitate themselves, strewing the margin of the lake with wreck. The engineers who constructed the new road, finished 1835, experienced the greatest obstacles in crossing the débris at the mouth of these ravines. The Codera, one of the most furious torrents, spreads its waste of rocks and gravel in the shape of a fan, for a breadth of at least half a mile. This river at ordinary times trickles through the stones in 3 or 4 paltry dribblets, crossed by wooden bridges, under which the water is turned by artificial canals, flanked by wedge-shaped dykes. After traversing this desolate space the road is carried through two galleries excavated in the rock, and soon after emerges upon the delta of the river Adda, flowing from the E. out of the Valteline. There can be little doubt that the lake of Como originally bathed the feet of the mountain on this side; but, in the course of ages, the deposits brought down by the Adda and Maira have so far encroached on it as to form an extensive plain of swamp and morass. The new causeway stretches in a straight line across this morass, passing the Adda upon a substantial stone bridge. Near the centre of the plain the great road to the Stelvio branches I. (See Rte. 20A.) The Spanish Fort Fuentes, built 1603, as the key of the Valteline, on a rock, once, perhaps, an island, near the mouth of the Adda, is left on the rt., and the margin of the lake of Como is reached at

†*Colico*, a village under the Monte Legnone, S. of the embouchure of the

Adda. It is less unwholesome than formerly, owing to the drainage of a large portion of the marsh-land. It is not, however, a good halting-place; the *Inns*, All' Isola Bella and Angelo, are poor and not clean.

Steamboats arrive from Como every day, about noon, and return in half an hour. On some days there is also a steamer early in the morning. They will embark or disembark a carriage; fare, first class, 4 fr. Boats may be hired here to cross or descend the lake, but they are dear and scarcely safe for carriages.

Diligences daily to Bormio Baths at the foot of the Stelvio, passing through Sondrio; to Milan from the Splügen.

For the description of the road along the E. shore of the lake of Como to the rly. stat. at *Lecco* and thence to *Milan* see Rte. 20A.

ROUTE 14B.

SPLÜGEN TO BELLINZONA—PASS OF THE S. BERNARDINO.

| Splügen | Eng. m. |
|--------------------------|---------|
| Hinterrhein | 6½ |
| San Bernardino | 12¾ |
| Mesocco | 9 |
| Cama | 10½ |
| Bellinzona | 11¼ |
| Total | 50¼ |

1-horse carriage to Hinterrhein, 8 fr.; 2-horse carriage to Bellinzona, 115 fr. In posting from Coire by the Splügen to Chiavenna the same carriage may be taken all the way, but on the Bernardino the carriage is changed at each stage between Splügen and Bellinzona.

The road over the S. Bernardino is the same as that over the Splügen up to Splügen. (See Rte. 14A.) Diligence from Coire to Bellinzona, 16½ hrs.; Splügen to Bellinzona, 8½ hrs. 2-horse carr. from Coire to Bellinzona,

180 fr. The *Inns* on this road are better than on the other pass; that at San Bernardino is excellent. It is the custom to stop at Bellinzona; Locarno is a much prettier place, but the hotel is not so good. The supply of post-horses on this road is deficient, and difficulties are sometimes experienced in getting on.

The road over the Bernardino was constructed in 1822, under the direction of the engineer Pocobelli, at the joint expense of the Sardinian and Grison governments. About 6-7ths of the sum required were advanced by the King of Sardinia, who duly appreciated the advantages to be derived from a highway which should connect, by a direct line, the port of Genoa and Turin with Switzerland and W. Germany.

The road, leaving the bridge of Splügen on the l., advances up the valley of the Hinter Rhein, below the *Guggernüll*, and then the *Einshorn*, l., and with the *Kirchalphorn* and Fanella glacier in front.

Nüfenen (*Inn*: Post), a cheerful village, opposite the opening of the Areue Thal, a valley with grand alpine scenery, between the *Tambohorn*, l., 10,748 ft., and the *Einshorn*, rt.

Hinterrhein (*Inn*: Post, rough quarters, but honest people), the highest village in the valley, 5328 ft. above the sea.

[Hence to the source of the Rhine will take 7 or 8 hours going and returning, exclusive of stoppages. (See *Handbook for Switzerland*.)]

The road over the Bernardino bids adieu to the Rhine below Hinterrhein, crossing it by a stone bridge, after which it breasts the mountain by sixteen zigzags. Many of the turnings are very abrupt.

A striking view opens out over the head of the Rhine valley and the glaciers of the Adula. On the rt. of the road rises the *Marscholhorn* or Piz Moesola, 9521 ft.; on the l. the black peak of the *Schwarzhorn*.

This passage over the Alps is said to have been known to the Romans; it was called the Vogelberg down to the beginning of the fifteenth cen-

tury, when a pious missionary, Bernardino of Sienna, preached the Gospel through these remote Alpine valleys, and a chapel dedicated to him, on the S. side of the mountain, gives rise to the name which it still retains. It was traversed, in March, 1799, by the French army of Lecourbe, at a season when winter still reigns on these elevations, and before the mountain possessed any other road than a miserable mule-path. The present fine highway was made 1818-1823.

The summit of the pass, about 6770 ft. above the sea, and 2000 ft. above the village of Splügen, is partly occupied by a lake called *Lago Moesola*, the source of the Moesa, along whose margin the road runs. At this point a very substantial but homely *inn*, or house of refuge, has been erected. The head of this pass is grander and less dreary than the heads of the other great road passes.

A little way down the S. slope the Moesa is crossed by a handsome bridge of a single arch, 110 ft. above the river, named after Victor Emanuel I., who contributed so largely to the construction of this road. The carriage-way is here covered for some distance with a substantial roof, supported on solid buttresses, to protect it from avalanches and whirlwinds of snow, to which this gulley is much exposed at times. The S. face of the mountain is as usual more abrupt than the N.; but the road is skilfully carried down it, and so gradually, that a driver accustomed to it trots quickly the whole way. The traveller sees the path beneath his feet, extending like an uncoiled rope. The passage of the mountain from Hinterrhein is effected in about 3½ hrs. to

San Bernardino (*Inns*: H. Brocco, large and good; H. Ravizza; H. Motto), a village and watering-place, the first and loftiest in the valley of Mesocco, consisting of a few houses planted half-way down the descent on a small plain or ledge, in a romantic situation. There is a mineral spring with *Baths*, having a temperature of about 40° Fahr., and a strong taste of ink. It is one of the highest mineral sources

among the Alps, and annually attracts a considerable number of patients, for whom large hotels and pensions have been built. The situation is very fine, and the village would serve as excellent head-quarters for a mountaineer wishing to explore the neighbouring ranges.

About 2 m. beyond S. Bernardino the traveller plunges by a series of complicated zigzags into the lower valley of *Mesocco* (in Germ. Masoxthal or Misoxthal; Ital. Val Mesoleina), which is celebrated for its beauty. Near the road are two fine falls of the Moesa.

At *S. Giacomo* are quarries of gypsum, and another fall of the Moesa. It is a continued descent as far as Mesocco and the Ponte di Soazza, which is only a few hundred feet higher than Coire, in the valley of the Rhine. This will give some idea of the abruptness of the southern side of the Alps contrasted with the northern.

Mesocco (Inns: *H. Toscani, H. Destaffanis), a village of about 900 inhab., called also Cremeo. See the views from its churchyard and old castle.

In the neighbourhood of Mesocco the luxuriant growth of the chesnut and walnut, the abundant crops of maize, the presence of the vine and the mulberry, which succeed each other within the space of a few miles, remind the traveller that he is on the S. side of the Alps; and he soon becomes otherwise aware of this change by the altered language, the laziness and dirt of the inhabitants, and their miserable habitations. The situation of Mesocco is charming. A little way below it, in the middle of the valley, rises the ruined *Castle of Mesocco*, a feudal seat of the powerful lords of Masox, sold by them, 1482, to the Milanese general Trivulzio, taken and destroyed by the Graubünde in 1526. It is now infested by snakes. The valley is bounded by precipices, over which dash a number of waterfalls, assuming the shape of that which in Scotland is called the Mare's Tail. The castle knoll seems formed to command the passage up and down.

[From *Soazza* a very steep path, not

practicable for horses, ascends the E. side of the valley, and leads to *Chiavenna* in 8 hrs. by the *Forcola Pass*.]

The valley of Mesocco has lost much of its beauty and cheerfulness since the fearful thunderstorm and inundation of August, 1834, which overwhelmed the land in many places with torrents of rocks, and left behind beds of gravel and alluvium, in places 90 ft. high, thus condemning it to sterility. 50 houses, 200 chalets, and many bridges were swept away. An inscription has been attached to a huge mass, stating that it and others descended from the *Forcola*.

Below *Soazza*, on the rt., the graceful *Cascade of Buffalora* precipitates itself from the top of a rock.

Lostallo (Inn: Posta, tolerable). The general legislative assemblies of the men of the valley are held here.

2½ m. farther is the post station at *Cama*, where figs and mulberries begin to appear.

Leggia.

At Grono the Val Calanca opens from the W.

Roveredo (Inns: Croce Bianca, tolerable; Posta; Angelo), a village containing nearly 1000 Inhab., with the ruined castle of Trivulzio in its vicinity. The Prior of Roveredo and 11 old women were burnt for practising witchcraft, by Carlo Borromeo, in 1583, at his first visitation of the diocese. The rivers hereabouts are used to float down the timber cut in the forests of the higher transverse valleys.

San Vittore is the last village in the canton Grisons: below it we enter canton Tessin and the Val Leventina, and the road joins the Rly. descending from the St. Gothard. The entire valley of the Mesocco, down to its junction with the Val Leventina, is one of the most beautiful in the Alps. Passing the battle-field of Arbedo, we reach

Bellinzona Stat. (Germ. *Bellenz*).—Inns: Angelo, clean and good; Hôtel de Ville.

Bellinzona, situated on the l. bank of the Ticino, here restrained by a long stone dam (*Riparo Tondo*), and

crossed by a bridge of 14 arches, contains 2361 inhab., and is one of the 3 chief towns of the canton Tessin, and becomes the seat of government alternately with Lugano and Locarno, for 6 years together. Within, it is Italian in its narrow and dirty streets, and in the arcades which run under its houses. It stretches across the valley to the river, so that the only passage lies through its gates. It is still a place of commercial importance—situated as it is at the union of 4 roads—from the St. Gothard, the Bernardino, and the lakes of Lugano and Maggiore. It is of still greater military consequence, as the key of the passage from Lombardy into Germany, and has been strengthened by modern fortifications. It became the fruitful cause of intrigue, contest, and bloodshed, between the crafty Italians and the encroaching Swiss. The latter first obtained possession of it, and of the Val Leventina, by a nominal bargain of 2400 florins paid to the lord of Misox, and they obtained from the Emperor Sigismund a confirmation of their title. The Duke of Milan, Philip Maria Visconti, whose ancestors had lost this territory, by no means acquiesced in this transfer, and seizing a favourable opportunity, surprised the Swiss garrison of Bellinzona by a Milanese force under Della Pergola, and took possession of the town and valley. It was this event which led to the battle of Arbedo, in which the Swiss received so severe a check. They afterwards twice regained possession of Bellinzona and its subject valleys by hard fighting—"by the help of God and their halberts," as they boastingly proclaimed—first from the Duke of Milan, and next from the French, who, in the reign of Louis XII., obtained temporary possession of these valleys.

From the beginning of the 16th to the end of the 18th century, the Swiss were undisputed lords of Bellinzona, governing its territory as a subject state with a rule as tyrannic as that of the absolute dukes of Milan, their predecessors. Since 1814 it has formed part of the *canton Ticino*, or *Tessin*,

the most beautiful of all the Swiss cantons, which is Italian in its people, its villages and vegetation. It is but thinly populated, having 119,000 inhab., who are Rom. Cath., and speak an Italian patois. The chief productions are cattle, wine and silk. The inns, as a rule, are bad and dirty.

The *three picturesque Castles* which still seem to domineer over the town, though partly in ruins, were built 1445 by Italian engineers for Philip M. Visconti. They subsequently became the residence of the 3 Swiss bailiffs deputed to govern the district, and were occupied by a garrison, and armed with cannon. The largest, called *Castello Grande*, or *San Michele*, on an isolated hill to the W. of the town, belonged to Uri, and now serves as an arsenal and prison, and there is a fine view from it (admission 1 fr.). Of the two castles on the E. the lower one, *Castello di Mezzo*, belonged to Schwyz, and the highest of all, *Castello Corbario*, to Unterwalden. They are both unoccupied.

A few hours of Bellinzona will suffice.

Railway up to Biasca : down to Locarno.

Travellers who have slept at S. Bernardino may easily push on by the *Rail* to Locarno (Rte. 14), which has the advantage of a more beautiful position, and of being the first point at which the steamers touch in going from Magadino to Arona. By taking the first steamer from Magadino or Locarno, and the railway from Arona to Alessandria, Turin or Genoa may be reached about 2 p.m. The traveller has the choice of two roads to Milan : by the Lago Maggiore (Rte. 14), or by the Lago di Lugano (Rte. 16).

ROUTE 14c.

BELLINZONA TO MILAN BY MONTE CENERE, LUGANO AND COMO.

To Lugano, 2 $\frac{3}{4}$ Swiss posts = 20 Eng. m. Although the distance is so small, it will occupy 4 hrs. Lugano to

Como, 19 Eng. m., or Milan, 32 m.,
Railway.

Diligences daily to Lugano (4 fr. 20 c.). *Railway* to Como, and *Steamboat* from Lugano to Capolago.

This road turns out of the valley of the Ticino at Cadenazzo, 5 m. below Bellinzona, and begins to ascend the *Monte Cenero*, a steep mountain, whose sides, shady with walnut and chesnut wood, are scaled by numerous zigzags, commanding exquisite views of the valley of the Ticino and head of Lago Maggiore. The top cannot be reached in less than 2 hrs. from Bellinzona. (Renfort to Caserma.) Even a light carriage must take 4 post-horses. From midway up the ascent a fine view is obtained over the N. extremity of Lago Maggiore. At *Rivera* the road falls in with the river Agno, which rises about 12 m. to the E., at the foot of the Monte Camoghè, and follows it through Bironico to Lamone; here the road turns L., and again ascends a slight eminence, whence an interesting prospect opens out on the opposite descent towards Lugano. In front expands its beautiful lake, backed by mountains; and, on the rt., is Monte Salvatore, with the chapel on its conical summit.

Lugano Rly. Stat. (Germ. *Lavis*) (see Rte. 16) is about 19 m. from Como and 12 from Varese. The Lago di Como at Menaggio may be reached in 3 hrs., and the Lago Maggiore at Luino in 2 $\frac{1}{2}$ hrs. (Rte. 16).

The rly. to Como follows nearly the

direction of the old road, which runs by the water-side, under *Monte Salvatore*, where the rocks exhibit a phenomenon highly interesting to the geologist. About 10 minutes' walk beyond the promontory and ruin of the chapel of *San Martino* a compact smoke-grey limestone appears by the road-side, in beds about a foot thick. As we advance, we find the limestone traversed by small veins, lined with rhombs of dolomite; and farther on, these veins become fissures, the stratification ceases to be distinct, and, where the mountain is perpendicular, its face is formed entirely of dolomite. This becomes gradually purer and more white, towards Melide, where it is succeeded by a dark augite porphyry. The geologist Von Buch considered that the gas discharged from this latter igneous rock, at the time when the mountain was upheaved by volcanic forces, penetrated the limestone through fissures, and converted it into dolomite. The change in colour and substance, from a grey limestone to a white crystalline marble, like loaf-sugar, may be easily traced by the road-side. Ascent of *San Salvatore*. See Rte. 16.

At *Melide Stat.* a promontory projects into the lake, from the point of which a stone causeway 2400 ft. long has been thrown across, connected with either shore by stone bridges—thus replacing an inconvenient ferry to *Bissone*. It cost more than a million francs. Melide is the birthplace of *Fontana*, the architect, who, in 1586, moved the Egyptian obelisk from the Coliseum at Rome to the square in front of the Vatican.

After a delightful ride along the shore of the lake, the traveller quits it at

9 m. *Capolago Stat. (Inn.)*

3 m. *Mendrisio Stat. (Inn: H. Mendrisio*, very comfortable, with 50 beds and excellent cuisine: kept by a brother of Dr. Pasta), a pleasant place to stop at and a busy little town, with manufactories of paper, silk, and hats, and 2300 inhab. It is supposed to be the cradle of the once-powerful Milanese family Delle Torre, or Torriani.

The wine of the country is stored in mountain caves, which form capital cellars. To the sulphureous baths of *Stabbio* is a drive of 20 min.

Mendrisio, is the most convenient point for ascending the *Monte Generoso*, 5561 ft., the Rigi of the Italian lakes, but with a far finer mountain view than its Swiss rival. A good bridle-path, practicable also for small chars, leads in $2\frac{1}{2}$ hrs. to the excellent and well-furnished *Hotel*, for 100 guests, built and managed by Dr. Pasta, 4000 ft. above the sea. The views from the hotel, as well as that from the summit (an easy walk of $\frac{3}{4}$ hr.), are most magnificent. *Monte Generoso*, while commanding the lake scenery and the Alpine chain, from *Monte Viso* to the *Adamello* group, also overlooks the great plain of Lombardy and its cities, Milan with its *Duomo*, the courses of the *Po* and *Ticino*. *Lago Lugano* lies at its feet. A mountaineer will have no difficulty in reaching the summit from any side. For ordinary people there is a rough path from *Melano*, by the valley of the *Sovaglia* and *Rovio*, or by a somewhat better track further S., avoiding *Rovio*; but the easiest way is by the new road from Mendrisio. It ascends the mountain through beautiful chestnut and beech woods. A path from the hotel leads in 5 hrs. to *Argegno* on the lake of *Como* (Rte. 17). Pension at the *Generoso* hotel on low terms. *Eng. Ch. Service*. Mules and chars may be obtained for the ascent at the hotel at Mendrisio: mule with guide $\frac{1}{4}$ fr.

The Italian frontier and custom-house is reached at

5 m. *Chiasso* Stat.

3 m. *Como* Stat. and thence to

30 m. *Milan*. See Rte. 20.

ROUTE 14D.

BAVENO TO VARALLO, BY THE LAKE OF ORTA, OR BY VAL STRONA—MONTE MOTTERONE.

| | h. | m. | |
|--------------------|----|----|----------------|
| Baveno to Gravello | 1 | 23 | } 4 hrs. 18 m. |
| Omegna | 1 | 0 | |
| Orta | 1 | 55 | |
| Varallo | 5 | | |

The lake of Orta may be reached from Baveno, either by passing over the *Motterone* (Rte. 14) to Orta, a walk or ride of $6\frac{1}{2}$ hrs., or by the carriage-road in $2\frac{1}{2}$ hrs. through *Omegna*.

8 m. to *Omegna* (*Inn*, *Posta*), at the N. end of the lake. From *Omegna* to Orta there is a good road (7 m.) along the E. shore. A boat with one rower costs 2 fr.

Monte Motterone. The mule-path from Baveno, passing through woods of chestnut during the lower part of the ascent, is carried over a neck of the mountain a long way below the summit, which is reached by a grassy slope. At the base of this are several dairy-farms or chalets, on the *Alpe delle Volpe*, where the traveller can obtain refreshment in the shape of excellent cream, milk, cheese, &c. It takes 3 hrs. to descend on foot to Orta: in fact, the walk from Baveno requires nearly 7 hrs.

The view from the *Monte Motterone* (4893 ft.) is one of the most extensive on the S. declivity of the Alps. *Mont Blanc*, the *Combin*, and *Mont Cervin*, are hidden by the nearer hills of the *Val Sesia* and by *Monte Rosa*. The line of snowy peaks to rt. of the latter, embracing *Cima di Jazi*, *Fletschhorn*, *Monte Leone*, and *Bortelhorn*, appears to great advantage. Farther E. rise the peaks and glaciers of the *Bernardino* and *Splügen* passes, and in the

further distance the Bernina Alps. Almost at his feet the traveller sees 5 lakes—the Maggiore, the Lake of Orta, those of Monato, Comabbio, and Varese; and still farther to the rt. the great plain of Lombardy and Piedmont, studded with innumerable villages, with Milan in the centre, of which the Duomo is distinctly visible. The two great tributaries of the Po, the Sesia and the Ticino, appear like silver ribbons traversing the dark ground of the plain; the distant Apennines of Parma and Modena close this unrivalled panorama to the S., whilst the plain of Lombardy stretches afar to the E. until lost in the horizon.

If the weather be unfavourable for the view, the traveller may reach Orta without passing over the summit, and spare more than an hour's walk. On the descent he passes the churches of Madonna di Luciago, Chieggeno, and Miasino. The Sacro Monte may be visited before entering

*Orta (Inns: *Albergo San Giulio (Ronchetti), very good, comfortable and moderate, landlord speaks English;—Leone d'Oro is also a good little inn, beautifully situated at the water's edge). This town is delightfully placed on the borders of the lake, but at the foot of a steep declivity, so that the walks have the disadvantage of being always up and down hill. The facilities for shooting on the neighbouring mountains, and for fishing, boating, and bathing in the lake, offer inducements for a short stay in this cool and delicious retirement. The charming villa of Count Natta has beautiful gardens above the town.*

The *Monte Sacro*, on the summit of a lofty promontory projecting into the lake, is a sanctuary dedicated to Saint Francis of Assisi, approached by 22 chapels or oratories, like those of Varallo. Some are elegant in their architecture; and they contain, as at Varallo, groups in terra-cotta, of which at least seven are good works of art. The hill is laid out like a garden, a character which peculiarly belongs to the mountain slopes which surround this lake, and whence probably its

name is derived. The magnolia and cactus are seen growing in the open air. The views from the Monte Sacro are of singular beauty, comprising the lake, the proximate mountains covered with wood, villages which speckle the shores and sides of the hills, and the whole surmounted by the Alps. Aug. 2 to 9 is a grand fête.

It was the plan of General Chasseloup to continue the great route of the Simplon along the shores of the lake of Orta; but the difference of level—Orta being 500 ft. higher than the Lago Maggiore—induced the adoption of the line by Baveno. Orta is $4\frac{1}{4}$ m. from Gozzano, the present terminus of the railway to Novara, whence Turin, Genoa, or Milan are easily reached, on the same day.

The *Isola di San Giulio*, between Orta and Pella, is an object of singular beauty. The church and village surmount a rock which rises out of the deep lake; and the bright buildings contrast with the blue waters with a fairy-like effect.

The church, chiefly modernised, but retaining some old parts, was built on a spot rendered sacred by the retreat of San Giulio in the 4th cent.; here his ashes are preserved in a vault, and the vertebræ of a monstrous serpent (in reality bones of a whale), said to have been destroyed by the saint, are shown as a relic. The church contains frescoes by *P. Tibaldi*; a side chapel rudely painted by an unknown master, 1486; another entirely by *Gaudenzio Ferrari*, the chief subject the Virgin and Child enthroned, singularly graceful, but injured; above, the Martyrdom of St. Stephen; on the vaulted roof the 4 Doctors of the Western Church, with the Evangelistic symbols—interesting examples of the pure Lombard style; a curious pulpit, and bas-reliefs of San Giulio driving out snakes from the island. Guilla, the wife of Berenger II., king of Lombardy, took refuge on the island in 962, and defended it resolutely against Otho I., emperor of Germany, who had invaded Italy and deposed her husband. Otho restored the island to the bishops of Novara, who had

long held it before it was seized by Berenger.

Omnibus to Arona, in 3 hrs., by Buccione, and to Gozzano Stat., whence trains to Novara in 1½ hr. (Rte. 11.)

Orta to Varallo (5 hrs.).

The lake is crossed by boat to

Pella (*Inn*), the village opposite Orta, where donkeys may be hired for crossing the *Colma* to Varallo, 4½ hrs., one of the prettiest walks or rides imaginable. (Guide may be dispensed with.) A steep path leads up the mountain-sides to Arola amidst the richest vegetation—vines, figs, gourds, and fruit-trees, and with delightful views of the lake of Orta. Forest-trees offer their shade, and the road in some places passes amidst precipices of granite in a state of decomposition. Here many of the specimens sold at Baveno are obtained. Above these rocks the path continues through scenes resembling the most beautiful park scenery of England, and then opens upon the *Col di Colma*, a bushy common, where, from an eminence on the l., wide views are presented of the lakes of Orta, Maggiore, and the plains of Lombardy, and, towards the Alps, of Monte Rosa.

The descent on the other side is not less beautiful. The Val Sesia is seen in the deep distance, richly wooded and studded with churches and villages; the path leads down by sunny glades and slopes, which sometimes recall the most agreeable recollections of home to an English traveller; then changes almost suddenly to the gloom of a ravine, where there are quarries, formerly worked for the buildings of Varallo, buried in a forest of enormous walnut and chesnut trees. Issuing from this wild dell, the traveller shortly finds himself in the Val Sesia at Rocco, about 1 m. from

Varallo. See Rte. 14E.

A shorter road turns rt. about 150 yards beyond the Col—leaving Rocco on the l., and joins the old road about ½ m. from Varallo.

The bridle-path from Omegna to N. Italy.—1877.

Varallo by the *Val Strona* involves a considerable circuit, but the scenery will amply compensate the traveller for his extra labour. The distance, 14 hrs., might be accomplished in one day by an active pedestrian, but it is a better plan to sleep at Fobello, where there is a good country inn.

Omegna, at the N. end of the lake of Orta, where the stream from it is joined by the Strona torrent as it issues from the mountains. The *Val Strona* is a narrow glen, whose steep sides are clothed with fine forest-trees and a beautiful and varied vegetation. A rough paved path, in some parts rather steep, ascends the valley, through chesnut woods, and at every turn presents new pictures of exquisite beauty. It passes Chesio rt. and Strona l. to *Forno* (clean *Inn*: Leone d'Oro), 1½ hr., and ascends over rough ground to Piano, and then easily up beech-covered slopes to

Campello, 1½ hr., a very picturesque village, but not offering good quarters. Here the path turns l., leaving the source of the Strona and a track to the Val Anzasca rt., and ascends first over rocks and then by slopes of grass to the

Col di Campello, 1½ hr. It is a pass of no great height (about 6000 ft.?) on the ridge which separates the Val Strona from the Val Mastalone. The Monte Rosa, of which 5 peaks, rising like turrets from the prodigious inaccessible wall which forms its eastern face, are from 12 to 14 m. distant, presents one of the grandest views to be seen in the Alps. A steep descent of 1¼ hr. leads to the village of *Rimella* in the Val Mastalone, 1 hr. from Ferrara. Accommodation may be had at Rimella (*Inn*: Della Fontana, exorbitant charges), but it is better to push on to

Fobello, where there is a very good *Inn*: Alb. Italia. The carriage-road from thence to Varallo is given in Rte. 14F. [From Rimella there is a mule-path by the *Col d'Orchetta* to Ponte Grande, in about 6 hrs. At the last hamlet of the valley it crosses the torrent, and, turning l., ascends by a lateral stream to a group of high

chalets, where milk can be obtained. Thence up steep and bare ground to the col, which is a grassy hollow marked by a cross, $2\frac{1}{2}$ hrs. from Rimella. Ponte Grande is seen far down in the Val Anzasca, but the Pizzo del Moro and Cima d'Egua conceal the Monte Rosa Alps. The descent is long and steep, over rolling stones to the Alpi d'Orchetta, then by meadows to the Barranca path, 1 hr. above Ponte Grande, which is reached in $3\frac{1}{2}$ hrs. from the col.

Another way from Omegna to Varallo, rather longer and more laborious than the ordinary route by the Col di Colma, but much shorter than that by the Val Strona, is by the village of Quarna, and from thence over the Monte Mazzucone to Camasco. This mountain is a somewhat enlarged edition of the Motterone, which lies a few miles farther E. It is situated nearer Monte Rosa, but is not so centrally placed in regard to the lakes. By this route Omegna is about 8 hrs.' walk from Varallo.]

ROUTE 14E.

ARONA TO VARALLO, IN THE VAL SESIA.

| Arona | Eng. m. |
|---------------------|----------------|
| Borgománëro | 6 |
| Romagnano | $7\frac{1}{2}$ |
| Borgo Sesia | $7\frac{1}{2}$ |
| Varallo | 6 |

Altogether 5 hrs.' drive from Arona to Varallo—omnibus daily.

Borgománëro is a large well-built town in the direct road to Vercelli and Turin from Arona, and on the rly. from Novara to Gozzano. [A good carriage-road runs through Gozzano to *Buccione*, a village at the head of

the lake of Orta, which may be reached in an hour from Borgomanero. A road has also been made from Arona to Orta, avoiding the détour by Borgomanero. The scenery on the road, especially the approach to the lake of Orta (Rte. 118), is very fine. At *Buccione* boats may be had to Omegna, at the lower end of the lake, distant 9 m., or to Orta.]

From *Borgomanero* there is an excellent road to the little town of *Romagnano* on the Sesia (*Inn*: La Posta), remarkable as the spot where Bayard—*sans peur et sans reproche*—received his death-wound while protecting the rear of the French under Bonnivet in their retreat across the Alps, April 20, 1524. From *Romagnano* the road up the course of the Sesia is singularly beautiful; the mountains, as they are approached, offer richly-wooded slopes, and the masses are relieved by castles, churches, and oratories. The vegetation is most luxuriant. Several villages are passed.

The principal place before arriving at Varallo is *Borgo Sesia* (*Inns*: Corona; Gran Bretagna), just above the junction of the Strona, on which stream lies *Valduggia*, birthplace of *Gaudenzio Ferrari*, the painter, 1484. The *Monte Fenera*, an ascent of 3 hrs. in the same direction, is a splendid point of view for the lakes and alps, and has 3 curious caverns hung with stalactites. At *Borgo Sesia* the valley becomes narrower, and the road offers some striking scenes, though the range of view is more limited. It opens again in the neighbourhood of

Varallo.—*Inns*: La Posta, fine view, good; Albergo d'Italia, fallen off; Falcone Nero, an Italian trattoria. There are 4 other inns, and many are needed to provide for the bodily wants of the pilgrim visitors to the Sacro Monte, who, especially on the Festas of the Church, crowd here as devotees. At the Casino di Lettura the *Italian Alpine Club* has quarters, and politely admits to them the members of foreign Alpine Clubs. The situation of this town is so beautiful,

and the sanctuary on its celebrated Sacro Monte—*La Nuovo Gerusalemme nel Sacro Monte di Varallo*—so singularly picturesque, that no one who has the means should neglect to visit Varallo.

The **Sacro Monte* rises immediately above the town, and is accessible by a paved path, which winds up the side of the hill, and offers from every turn the most beautiful scenes.

In the fine *Ch. of San Francesco*, at the foot of the S. Monte, are some admirable works by *Gaudenzio Ferrari*, a native of Valduggia, on the Strona, a pupil and companion of Raphael, executed after his return from Rome, 1510-13. The whole wall dividing the nave from the choir (the passage from one to the other being only through a small arch) is painted by him in fresco, in 19 compartments, representing events in our Saviour's history—the central and largest being the Crucifixion. They are all most carefully executed, and are among the best works of the master, serving to illustrate his position in Italian art. In a side chapel (rt.) are also 2 frescoes by him—the Circumcision and the Dispute with the Doctors, not so good. In the cloister is a *Pieta*; and in the sacristy a Virgin and Saints, on wood, by *Giovenone*, his master, and much injured.

In the *Ch. of S. Gaudenzio* is a fine altarpiece on panel; on the external wall of the *Ch. of S. Pietro*, a painting of *Sta. Petronilla*, both by *G. Ferrari*.

The hill of the Sacro Monte is covered with a series of 50 chapels or oratories, containing groups of figures modelled in terra-cotta, painted and clothed. They chiefly represent some of the principal events in the history of Christ, in the order of their occurrence. These structures are never entered: they are merely frames or cases for the subjects grouped within them, seen from 2 or 3 peep-holes in front. As works of art the greater number are very indifferent. A few, on the contrary, by *Gaudenzio* and his pupils, contain works of the highest merit, and to these the attention of every traveller of taste is specially in-

vited. He will be sorry to miss them, as he might easily do, in passing rapidly along the mass of rubbish. Externally, these oratories are rich in the architectural display of façades, porticos, domes, &c.: the figures within are the size of life.

The subjects are, in the order of the numbers of the chapels,—

1. The Fall of Man. Adam and Eve are seen amidst animals of all sorts and sizes, from the elephant to the rabbit.
2. The Annunciation. The first of the series referring to Christ.
3. The Visitation.
4. The Angel announcing to Joseph the Miraculous Conception.
5. The Magi and Star of the East, by *Gaudenzio* and his pupils.
6. The Nativity.
7. Joseph and Mary adoring Christ.
8. The Presentation in the Temple.
9. The Angel advising Joseph to fly into Egypt.
10. The Flight.
11. *The Murder of the Innocents. Above 60 figures, the size of life, besides the painted groups on the walls, so arranged as to assist in the composition.
12. The Baptism in the Jordan.
13. The Temptation.
14. Christ and the Woman of Samaria.
15. Christ Curing the Paralytic.
16. Christ Raising the Widow's Son.
17. The Transfiguration. This oratory, by *Pietro Petera*, a native of Val Sesia, the largest of all, perhaps 100 ft. high, is represented upon an enormous scale; the group in the foreground contains the demoniac boy; on the mountain, an immense modelled mass, are the three disciples; above them Christ, with Moses and Elias; over these, painted on the walls and ceiling of the dome, are the host of heaven; and, above all, the Almighty.
18. The Raising of Lazarus.
19. The Entrance into Jerusalem.
20. The Last Supper.

21. Christ in the Garden.
22. Christ finds his Disciples Sleeping.
23. Christ betrayed by Judas.
24. Christ in the House of Annas.
25. Christ in the hands of Caiaphas.
26. The Repentance of St. Peter.
27. Christ in the House of Pilate.
28. Christ in the House of Herod.
29. Christ reconducted to Pilate.
30. The Flagellation.
31. Christ Crowned with Thorns.
32. Christ again conducted to Pilate.
33. Christ shown to the People.
34. Pilate Washing his Hands.
35. Christ sentenced to Death.
36. Christ Bearing the Cross.
37. Christ Nailed to the Cross.
38. **The Crucifixion.

The paintings on the walls and ceiling of this chapel are the masterpiece of Gaudenzio Ferrari. The chief subject, a splendid composition, including 60 or 70 figures, is in good preservation. Observe the soft beauty of the group of females and children.

39. Christ taken down from the Cross.
40. The Pietà—the Women around the Body of Christ. This was the earliest work of Gaudenzio. The frescoes, now much injured, were painted when he was but nineteen. The original modelled figures have been removed, and others substituted.
41. The Body wrapped in Linen.
42. San Francesco.
43. Christ lying in the Sepulchre.
44. Saint Anna.
45. An Angel announcing to the Virgin Mary her Translation to Heaven.
46. The Sepulchre of the Virgin Mary.

All the walls are painted, and many of the pictures are masterly productions, not unworthy of the reputation of *Pelegino Tibaldi*, whose name is found in the list of those who were employed upon the works of the Sacro Monte di Varallo; together with that of *Gaudenzio Ferrari*, *Fiammingo* the famous sculptor of children, and many other artists of eminence, as painters,

sculptors, and architects. The valleys of the Novarrese, of which Val Sesia is the principal, are remarkable for the number of painters they have produced, and the names of many are preserved here as having contributed to the embellishment of this singular sanctuary.

Much effect is produced by the appropriate situation of some of the subjects. The access to the place where Christ is laid in the sepulchre is by a vault, where little light is admitted; and as it is difficult on entering from the open day to distinguish at first any object, the effect is very imposing.

Many of the figures are clothed in real drapery, and some have real hair, which appears grotesque; yet they are full of character and expression. Many of the heads are finely modelled. In the subject of the Visitation the head of a female is strikingly fine. The executioners conducting to Calvary, or otherwise employed in inflicting suffering on Christ, are, to increase the disgust for their characters, modelled with goitres appended to their throats.

The Sacro Monte originated in the piety of the *blessed* (i.e. half saint) Bernardino Caimo, or Coloto, a noble Milanese, who obtained in 1486, from Pope Innocent VIII., a faculty to found this sanctuary. Only 3 or 4 chapels were built in the time of the founder, but after two visits paid to it by S. Carlo Borromeo in 1578 and 1584, the prestige of the spot for sanctity soon so increased, that princes and rich devotees contributed to make it what it now is. The pallet *bedstead*, upon which the patron saint of Milan died, is preserved here as a holy relic for the veneration of the faithful.

The convent, where the priests reside, in a beautiful situation, commands views of Varallo and the Val Sesia below the town. At the entrance to the Oratories, booths or shops are established for the sale of *corone*, i.e. beads, crucifixes, Madonnas, &c., which have acquired sanctity by having touched the blessed bed of the holy S. Carlo, or other miracle-working relics.

Near Varallo are nickel-mines worked by an English company.

The population of the Val Sesia is about 35,000: most of the men leave the valley and find employment elsewhere as masons, builders, &c.

There is good trout-fishing in the river.

The *Ponte della Gula*, about 1 hr.'s walk up the Val Mastalone, is a remarkable scene; the green river hemmed in by vertical rocks 150 ft. high, is spanned by a lofty bridge. A good carriage-road goes to the village of Fobello. (See Rte. 14F.) *Omnibus* twice a day from Varallo to Novara Stat.

ROUTE 14F.

VARALLO TO THE VAL ANZASCA, BY THE VAL MASTALONE, OR BY VAL SERMENTA.

There are 4 routes by which travellers may reach the Val Anzasca from Varallo, all to be preferred to the pass of the Turlo. (Rte. 124, *Handbook for Switzerland, &c.*)

a. The easiest and perhaps the most beautiful route is through the *Val Mastalone* and over the *Barranca Pass*. There is a good carriage-road from Varallo to Fobello. From thence *Ponte Grande* is reached in 6½ hrs.' walking. Mules can be taken over the pass, but it is advisable to walk a part of the descent on either side.

For the first league from Varallo the valley gradually contracts till the road reaches a remarkable gorge where the river, hemmed-in by vertical rocks 150 ft. high, is spanned by a stone arch called the *Ponte della Gula* too narrow for wheel-vehicles. Another bridge bears the carriage-road, which was completed as far as Ferrera in 1898, and is now open to Fobello. The

scenery for the entire distance is of the most exquisite character, the vegetation being even richer than in the Val Sesia. At about 10 m. from Varallo the valley divides, the rt. branch leads to Rimella, and to passes into the valleys Strona and Anzasca (Rte. 14D), the l. grows narrower and steeper, and then suddenly opening discloses a rich scene of wooded mountain and meadow, and the little village of

Fobello (*Inns*: Italia, very good; Reale). This valley is the cradle of cooks, who migrate hence all over Europe. Beyond Fobello the upper end of the Val Mastalone is open and bare of foliage, and the ascent to the *Barranca Pass* steep. The summit (5759 ft.), on which there is a small oratory, reached in 3¾ hrs. from Fobello, has some open undulating ground to the l., where the track from the Col d'Egua falls in. On the rt. rises the *Pizzo del Moro*, a beautiful point of view, easily ascended from Fobello. From the tempting hill on the l. the prospect is not improved. The descent towards the Val Olloccia is abrupt, and the view over the Val Anzasca magnificent. The *Val Olloccia*—a tributary of the Val Anzasca—is one of the most richly wooded of the southern valleys, but for some years the axe has been at work, and much fine timber has been felled. The path passes through

Bannio, on a height above the Anza, and crossing the *bridge* reaches

Ponte Grande, 2½ hrs. from the top of the pass. Here the traveller finds very fair quarters (Alb. al *Ponte Grande*) (Rte. 121, *Handbook for Switzerland, &c.*).

b. There is another pass, the *Col d'Orchetta*, from the eastern or Rimella branch of *Val Mastalone*. It is rather more direct, but less easy than the *Barranca*. (See Rte. 118, *Handbook for Switzerland, &c.*)

c. Parallel to the Val Mastalone is another valley equally beautiful, called the *Val Sermenta*, or *Val Piccola*, to distinguish it from the Val Grande, or main valley of the Sesia. It branches from the latter at the hamlet of Bal-

muccia, 7 m. from Varallo. The lower part of the Val Sermenta is very narrow and tortuous, particularly near the entrance, where an isolated rock called the *Torre di Buccioleto* towers up to a height of 328 ft.: a char-road is in progress as far as Rimasco. Passing the villages *Buccioleto* and *Fervento*, for which the contracted valley scarcely affords space, in $2\frac{1}{2}$ hrs. from Balmuccia the mule-path reaches

Rimasco, where there is a rude but tolerable *Inn*, with bath, kept by very civil people. This, the chief village in the valley, is situated just at the fork where it divides into 2 branches; that on the l. leading through grand scenery to the German village of Rima, while the rt. branch leads to the Val Anzasca by Carcoforo.

[From *Rima* there are two, if not three, passes leading to Alagna, and there is another track mounting steeply to the westward, by which the Turlo pass is gained close to the summit of the ridge. (See Rte. 124, *Handbook for Switzerland, &c.*)]

Above Rimasco the rt.-hand valley becomes more wild and open, and in $1\frac{1}{2}$ hr. the track reaches the last village,

Carcoforo, where there is a poor *Inn*, not very bad. From hence the traveller has the choice of 2 routes to the Val Anzasca, but even if bound for the head of that valley he will do better to take the Col d'Egua, leading to Ponte Grande, so as to enjoy the glorious walk from that village to Macugnaga.

The *Col d'Egua* (7060 ft.) is reached in 2 hrs. from Carcoforo by a rather steep and continuous ascent. The summit, when clear, commands a very grand view, similar to that from the Col di Campello (Rte. 14D). From the top there is a rapid descent over rough ground to the undulating ridge which forms the summit of the Baranca Pass above described. The track, which is ill-marked, joins that from Fobello close to the small oratory. The descent to Bannio and Ponte Grande has been already described. Time from Carcoforo to Ponte Grande, $5\frac{1}{2}$ hrs.

d. Travellers pressed for time, and wishing to reach Macugnaga in one long day from Varallo, may take a pass, which diverges from that last described, at the village of Carcoforo, about the same height, but more interesting than that of the Turlo (see Rte. 124, *Handbook for Switzerland, &c.*). The ascent from Carcoforo is very steep; and it takes more than 3 hrs. to reach the summit of the *Bocchetta di Carcoforo*. This commands a magnificent view of Monte Rosa and the Saas Grat. On the other side there is a faintly-marked track along a steep slope until an abandoned mine (gold) is reached. Below this the path descends into the short

Val Quarazzola, a branch of, or rather a recess in, the *Val Quarazza*, down which runs the path from the Turlo. The guides usually descend to Borca, but this is unnecessary, as there is a shorter track to Macugnaga by the S. side of the Anza. Time from Balmuccia, 10 hrs.' steady walking, exclusive of halts.

The trout-fishing is reported to be very good in the valleys Sermenta and Mastalone. In both the beauty is greatly increased by the brilliant aquamarine green of the water and the abundant woods.

ROUTE 15.

ARONA ON THE LAGO MAGGIORE TO MILAN.—RAIL.

Distance, 42 m.; *time*, $2\frac{1}{2}$ hrs.; *trains*, 3 daily.

There are 4 lines of well-appointed steamers running daily on the lake, in

correspondence with the rly. at Arona, and all, both in ascending and descending, stop off the Borromean Islands to land and take in passengers.

Arona is described in Rte. 14.

The first portion of the rly. runs parallel to the lake, crossing the Ticino by a wooden bridge, before reaching

5 m. *Sesto Calende* Stat. (Inn: La Posta, indifferent.)

The line crosses the plain of the Ticino on a gradual rise to the foot of the hills of La Somma.

6 m. *Somma* Stat. The town is situated 500 ft. above Lago Maggiore, at the top of a ridge parallel to the course of the Ticino, consisting of sand and gravel, with huge boulders, and which, from its elevation, cannot be irrigated. In many parts it forms a waste, covered with heath, and known as the *Bruguiera* of Somma and Gallarate. Efforts have been made at different times to bring it into cultivation, but to little purpose. A plan has been brought forward to convey a canal of irrigation from the Lake of Lugano, the only one of the great Alpine reservoirs whose superior level would allow of its waters reaching here. There is a mediæval *Castle* bearing the arms of the Viscontis at Somma; but the object most interesting is an enormous *cypress-tree*, so old as to be said to date from the time of Julius Cæsar. It is in an angle formed by the bend of the carriage-road, which Napoleon is said to have caused to be diverted from its straight course in order to prevent the destruction of the tree. It was in this neighbourhood that took place the battle between Scipio and Hannibal, wherein the latter was victorious. Of late years a military camp, like our Aldershot, has been established in this neighbourhood, where large bodies of troops are exercised during the summer months.

The rly. here commences to descend nearly parallel to the carriage-road, and passes through some deep cuttings before reaching

4 m. *Gallarate* Junct. Stat., a large town on the eastern side of the Somma hills, at the commencement

of the fertile region that extends to Milan.

[Branch Rly. N. 12 m. to *Varese* in Rte 17.]

4 m. *Busto Arsizio* Stat., a large town, where is a ch. (Santa Maria), built from the designs of Bramante, which contains some of the finest frescoes by *Gaudenzio Ferrari*, Assumption of the Virgin, &c.

8 m. *Rho* Junct. Stat. The remainder of the line is described in Rte. 11 to

9 m. *Milan* (*Porta Nuova* Stat.) Rte. 20.

ROUTE 16.

BAVENO OR LUINO ON THE LAGO MAGGIORE TO THE LAKE OF COMO, BY LUGANO.

The greater part of this rte. lies through Swiss territory (see Rte. 115, *Handbook for Switzerland*), but it is described here for the convenience of the traveller coming from Turin or Genoa, who may take the steamer at Arona, or those from the St. Gothard, who may start from Magadino or Locarno; while those who have crossed the Simplon, or who arrive from the valleys of Monte Rosa and the lake of Orta, will make Baveno the point of departure. In each case they will land amidst a crowd of touters, coachmen, &c., at

Luino (Inns: H. Simplon, clean and good; Vittoria; Posta), a small village on the E. shore of the Lago Maggiore, the birthplace, about 1460, of the painter Bernardino, named after it *Luini*. There are some frescoes of his in the principal ch. A carriage with two horses to Lugano costs 20 fr., 1-horse carriage 12 fr.

Diligences daily correspond with the steamers which touch here early, returning from Lugano in the afternoon. A good carriage-road leads to Lugano, 13 or 14 m., a drive of $2\frac{3}{4}$ hrs., ascending directly the steep hills behind Luino, which command a fine prospect. It then follows the rt. bank of the Tresa, upwards, at a considerable height above that river, through a beautiful valley, passing the Swiss frontier and the Italian custom-house at *Fornasette* about 3 m. from Luino.

Ponte Tresa, a village of 365 inhab., is named from a bridge of 3 stone arches which leads to the rt., away from our road, across the river into Lombardy. The village is prettily situated on a bay of the Lago Lugano, so completely land-locked as to seem a distinct lake. Another of the winding reaches of the lake stretches N., about half a mile on the E. of our road, as far as

Agno, a village of 600 inhab., at the mouth of the Agno, or Bedagio.

One of the prettiest scenes is that presented by the village and small lake of *Muzzano*, which lies l. of the road beyond Agno. Steep ascent to

Lugano (Rly. Stat.).—*Inns*: *H. du Parc*, a large and well-situated hotel, formerly a monastery, baths in the house, *Eng. Ch. Service*; the *Villa Beau Sejour* is a pleasantly situated annex close to it; *H. Bellevue*, on the lake, well spoken of; *H. Washington*—both good and comfortable hotels; *Alb. Svizzero*; *Couronne*.

Lugano, one of the 3 chief towns of the canton Tessin, and the largest, most thriving in trade, and most extending in population (6024 inhab.), is charmingly situated on the margin of the Lago Lugano. It is a regular Italian town with dirty arcaded streets stretching up the steep hill-side to the Rly. Stat., but deserves to be visited for the beauty of its site and the scenery of its lake. The hills and mountains abound in all the productions of the luxuriant vegetation of Italy; and numerous villas are scattered along their slopes, embowered among vineyards and gardens,

and backed by the foliage of the umbrageous walnut. The *Church of San Lorenzo*, on an eminence near the Rly. Stat., commands a fine view. The fabric is ancient, and traces of the original building are to be seen. The Renaissance façade is richly adorned with sculpture, and is said to be by *Rodari*.

Close to the *H. du Parc* is the *Ch. of Santa Maria degli Angeli*, founded in 1499, containing remarkable paintings in fresco by **Bernardino Luini*; particularly a Crucifixion of large size covering the wall which divides the choir from the body of the ch. It is one of the finest works of the Lombard school. It is supported by figures, life-size, of S. Sebastian and S. Roch (? a portrait of Luini). Observe the angel and the devil extracting the souls from the mouths of the two thieves! A Madonna with the 2 children, in fresco, removed to a side-chapel on the rt., is a work of great beauty and refinement; the Last Supper, in 3 compartments. These paintings were almost the last works of Luini, who died 1530.

The *Post Office* is in the Government House (*Palazzo Civico*); near it is the *Liceo* (Cantonal College) and *Theatre*.

The *Giardino Gabrini*, on the margin of the lake, contains a statue (overpraised), *La Desolazione*, by Vincenzo Vela, a Swiss sculptor, who modelled the statue of *William Tell* on the fountain before the *H. du Parc*. The Belvedere of the *Villa Enderlin*, on the summit of the hill, commands a beautiful view.

The *Lake of Lugano* is of very irregular shape. Its greatest length is about 20 m. Its E. and W. and one of its S. arms terminate in the Lombard territory. The rest is in the Swiss canton Ticino. The scenery is exquisitely beautiful, with a character of its own, distinct from that of its neighbours. There is much variety: near Lugano the shores of the lake are as smiling, as frequently speckled with white villas and churches, and as richly fringed with vines, fig-trees, and walnut-groves, as the more garden-like borders of the Lago di Como;

but, in penetrating its E. bay to Porlezza, the mountains assume a wild and precipitous outline, and the darker tints of the rock and oak copse furnish the predominating colour.

Diligences daily to Luino and to Bellinzona.

Railway to Como see Rte. 14c. The Station on the height above the town is reached by a steep ascent of half-an-hour in carriage.

Steamers to Porto (Omnibus to Varese in Rte. 17), to Capolago.

Steamer once a day, in one hour, to Porlezza, which is within the Italian frontier. Omnibus in correspondence to convey travellers across a high ridge to Menaggio on the Lake of Como. Carriages may also be obtained at Porlezza for 10 or 12 fr. The road (6 m.) is good but steep, especially on the Como side. At Porlezza is an Inn, H. del Lago, with 6 or 7 small bedrooms.

Boats on the lake, with one boatman, 2 fr. for the hour; with two, 3 fr.

There are considerable factories for throwing silk grown in canton Tessin; and Lugano further derives activity and prosperity from being the entrepôt of goods shipped across the lake from Italy, to be transported over the Alps, and *vice versâ*. A large fair is held here on the 9th October.

Monte Caprino, the mountain opposite Lugano, is penetrated by grottoes, which have been converted into cellars, called *Cantine*. Numerous small houses for the sale of the wine are built over them; so that at a distance they have the appearance of a village. They are much resorted to in summer by the townspeople on account of their coolness, but are not worth visiting.

The following excursions may be made from Lugano.

1. Ascent of *Monte Salvatore*, 3051 ft. a. s., a fatiguing walk or ride of 3 h. there and back, but guide unnecessary; charge for horse or mule 6 fr. and *buonu mana*. The road is that to Como for $\frac{3}{4}$ m., where a paved path diverges rt., passing the Villa Mar-

chino on the ascent to the village of Pazzallo. Here the path turns l., under the *porte cochère* of a large house, and l. again in 2 or 3 min. It is steep and stony, but not otherwise difficult to the summit, 3051 ft. above the sea, where, at a house just below the oratory, refreshments are to be had, but at a high price. The sweet-scented purple *cyclamen* covers the hill-side in the spring; in the autumn the *Daphne Cneorum*. Wooded nearly to the top, this mountain forms a promontory, washed on two sides by the Lake of Lugano. The view extends over numerous other lakes, and is bounded by the snowy Alps. The distant prospect cannot be compared with those from the Motterone and Generoso, as it is limited in many directions by intervening mountains; but the view of the Monte Rosa chain, and the glimpses of more distant snowy peaks, heighten the effect of the beautiful scenery near at hand. On the summit is a pilgrimage chapel. It is a good plan for ladies to take a carriage to the beginning of the mule-path, and let it await their return, while they climb the hill on foot. For the geology see Rte. 14c.

"Monte Salvatore stands amid the intricacies of the Lake of Lugano, and is, from a hundred points of view, its principal ornament—rising to a height of 2000 ft., and, on one side, nearly perpendicular. The ascent is toilsome, but the traveller who performs it will be amply rewarded. Splendid fertility, rich woods, and dazzling waters, seclusion and confinement of view contrasted with sea-like extent of plain, fading into the sky—and this again, in an opposite quarter, with an horizon of the loftiest and boldest Alps—unite in composing a prospect more diversified by magnificence, beauty, and sublimity than perhaps any other point in Europe, of so inconsiderable an elevation, commands."—Wordsworth.

2. Ascent of *Monte Generoso*, 5561 ft. a. s., with a magnificent view. There is a well-kept hotel on it at the height of 4000 ft. See Rte. 14c.

3. A drive round *Monte Salvatore* by Figino, Morcote and Melide, $2\frac{1}{2}$ hrs.;

2-horse carriage 11 fr. The road goes by *Pambia*, where, in the front of the ch. is a statue by Vela in memory of a young rifle-volunteer, Francesco Calioni, who fell at Somma Campagna, July 24, 1848. On the hill to the rt. is the village of *Gentilino* and monastery of *S. Abbondio*. The road leads down a rich valley to the Agno arm of the lake at *Figino*. *Morcote* stands at the point of the promontory. The ch. and appendant buildings form a striking group high above the town, and are reached by 300 steps, with a statue to their builder, a local benefactor, in a niche at the bottom. The ch. has Lombardic remains and a stately campanile, and the view from it of the windings of the lake is of uncommon beauty. Six houses of *Morcote* sank into the lake Sept. 10, 1862. Thence the road leads to *Melide*.

4. Another charming drive is under the N. and W. slopes of *S. Salvatore* by *Carabbia* and *Ciona* to *Carona*. The views are of singular richness and beauty, especially when the *Monte Rosa* range is visible. About $1\frac{1}{2}$ m. from *Carona*, through park-like scenery and chesnut woods, is the *Ch. of Madonna dell' Ongero*, commanding a glorious view. A wood-path leads down to *Torello*, a suppressed monastery with Romanesque church. *Figino* and the high-road lie $1\frac{1}{2}$ m. below.

5. Ascent of *Monte Bré* and *Monte Boglia*. Directly facing *Lugano*, on the N. shore is *Castagnola*, with conspicuous white ch. tower, and above it *Monte Bré*, easily ascended from that point, to which a boat may be taken. The path to the top, rather more than 3000 ft., passes the village of *Bré*. The descent can be made N. by *Pazzalino*; or the excursion can be prolonged to *Monte Boglia*, just 5000 ft. above the sea, and with a view little inferior to that from the *Generoso*. A path leads thence to *Oria*, on the N. shore of the *Porlezza* branch of the lake, where the steamer from *Lugano* may be caught at 1 p.m.

6. A boat excursion may be made to *Gandria*, a little beyond *Castagnola*, walking back by the cliff-path.

The cactus, *Aloe* (*Agave Americana*), *Sweet-scented Bay*, and other plants of a warm climate, give the vegetation a thoroughly southern character. The *Pteris Cretica* is found growing in the crevices of the rocks. To go and return, $2\frac{1}{2}$ hrs.

7. A little beyond *Gandria* is *Oria*, where the steamer stops. Thence walk, or take a boat to *S. Mamette*, and walk up the ravine to *Drano*, where there is a fine waterfall, and to *Puria*; descend and cross the ravine to *Castello*, perched on a summit, and return to *Oria* for the second steamer. From *Castello*, *Monte Boglia* may be ascended.

8. On the S. shore of the lake is *Osteno*, where the steamer stops. Here a singular ravine or *Orrido* (the local word for a gorge), accessible only by boat, well deserves a visit. It is the gorge of *Pfäfers* on a small scale. There are also some stalactite caverns. *Porlezza* is reached from *Osteno* in $3\frac{1}{2}$ hrs. by carriage-road; and *Argegno*, on the lake of *Como*, by a very interesting rte. of 11 m. by *S. Fedele* and *Castiglione*.

9. Drive N. up the valley of the *Cassarate* to the interesting *Capuchin* convent of *Bigorio*, which crowns a hill, 20 min. walk beyond the village of *Sala*, 9. m. from *Lugano*, and commands fine views. You may return on foot along the heights by the village and chapel of *S. Bernardo*, and the villages *Comano* and *Porza*; or by carriage by the *Lake of Origlio*, and the villages *Cureglia*, *Vezia*, and *Mas-sagno*.

ROUTE 17.

LAVENO ON THE LAGO MAGGIORE TO VARESE AND COMO.—THE LAKE OF COMO.

Diligence. 30 m.

This rte. may easily be performed in a day, enabling the traveller to visit Varese and Como, or in two visits not only the town of Como, but its lake, and to reach Milan by rly. on the second evening. By persons pressed for time Milan may be reached from Laveno in 7 hrs.; leaving the Borromean Islands, Stresa, or Baveno by the early steamboat, which lands its passengers at Laveno, from which good public conveyances start for Varese and Como: places can be secured on board the steamboat. As the steamers do not embark carriages from Baveno, it will be necessary for those who have arrived at the latter place by the Simplon road to send them round to Pallanza, or to Arona. The advantages of this over the preceding rte. are that it traverses a very beautiful country, and will enable the traveller to visit Varese, to make a diversion to Lugano from Como, to examine its lovely lake, and to see Monza before proceeding to the capital of Lombardy.

The distance by water from the Borromean Islands to Laveno (see Rte. 14) is about 4 m.

Laveno (*Inns: La Posta*, very fair; *il Moro*), the principal town on the eastern side of the Lago Maggiore, is situated on the shores of a small, well-protected bay. The Austrians fortified it by the erection of two strong redoubts and an extensive casemated barrack. Laveno is supposed to occupy the site of the Roman station of Labienum. The distance from Laveno to Varese is 13 m., and is performed in about 2 hrs., although for a part of the way the road constantly ascends. Leaving the town, we skirt the base of the mountain of Laveno, or Sasso di Ferro, which forms so fine an object in

the landscape from the central parts of the Lago Maggiore, rising gradually to Gaviate. Half-way between these towns a road up the Val Cuvio branches off on the l. to Luino.

Gaviate is a large village on a rising ground near the W. extremity of the *Lake of Varese*, over which the view from here is very beautiful. A great deal of silk is produced hereabouts, and in the neighbourhood are quarries of the variety of marble called *marmo majolica* by the Milanese, extensively used for ornamental purposes: it is a variety of compact limestone of the age of our lower English chalk-beds. Between Gaviate and Varese, 7 m., the road ascends as far as *Comerio*, where it attains an elevation of about 750 ft. above the Lago Maggiore, passing through *Luinate* in a charming position, commanding a magnificent prospect over the lakes of Comabbio, Monate, and Varese. There are some handsome villas about *Comerio*. A gradual descent of 3 m. from here brings us to Varese, passing on the l., but at some distance, the hill on which is situated the Sanctuary of the Madonna del Monte, or the Sagro Monte of Varese.

13 m. **Varese** (Rly. Stat.). *Inns: Grand H. Varese*, large and good, 1 m. outside town—*Eng. Ch. Service*—omnibus to steamer at Porto; *H. de l'Europe*, good, and *l'Angelo*, improved. Persons who wish to visit the Sagro Monte will be able to do so in a few hours, and on their return proceed to Como in time for the last train to Milan. The public conveyances from Laveno generally stop here for 2 hrs., which will enable the traveller to go over the town.

Coaches leave Varese for Como and Milan rly. stat. 3 times a day, performing the journey in about 3 hrs., fare 3 lire; and others start regularly for *Laveno* and *Luino*, corresponding with the calling at these places of the steamboats on the Lago Maggiore. *Omnibus* to *Porto* on the lake of Lugano—a beautiful drive, to meet the steamer for Lugano.

Round Varese are numerous villas

of the wealthy Milanese, of whom many reside here during the autumn. Varese is a town of 8000 inhab., and has an hospital, schools, a theatre, and several factories for the winding of silk from the cocoons. The principal ch., *St. Vittore*, was built from the designs of *Pellegrini*; the façade was completed in 1791, by *Polack*. It contains frescoes, and a Magdalene, by *Morazzone*; a St. George by *Cerano*. The adjoining octagonal baptistery is in the Lombard style.

The chief object of attraction here is the Sanctuary of the Virgin, called *La Madonna del Monte*, which is situated on a lofty hill about 5 m. to the N.W. of the city (or under 3 m. from the Grand Hotel: carriage to the foot in $\frac{1}{2}$ hr., $3\frac{1}{2}$ fr.). It is said to have been founded in 397 by St. Ambrose, to commemorate a great victory—not in argument, but in arms—gained by him on this spot over the Arians. The slaughter is said to have been so great that the heterodox party were exterminated. It was dedicated to the Virgin, and her statue, which was consecrated by St. Ambrose, is still preserved. Agaggiari, a Capuchin monk, built out of funds raised by his exertions the 14 chapels which stand by the side of the road which leads to the ch. on the summit. A good road leads to *Robarello*, a village about $2\frac{1}{2}$ m. from Varese, where ponies or sedan-chairs may be hired to make the ascent. A pony costs 1 fr. 50 c.; a chair, 4 fr. The walk up will be to most people easy. The entrance to the road is through a species of triumphal arch.

The 14 chapels represent the mysteries of the Rosary: the first 5 represent the mysteries of joy, the second 5 the mysteries of grief, the last 4 the mysteries of glory. They contain coloured statues in stucco, like those at Varallo and Orta (see Rtes. 14D and 14E), and frescoes, by *Morazzone*, *Bianchi*, *Nuvolone*, *Legnani*, and others of the painters of the Milanese school of the 16th cent. Over the fountain near the last chapel is a fine colossal statue of Moses, by *Gaetano Monti*. There are several inns at the top, the number of pilgrims being very considerable.

The ascent to the Santuario affords magnificent views of the rich plain of Lombardy as far as the Apennines, of the higher and lower chains of the Alps, and the lakes of Varese, Comabbio, Biandrone, Monate, Maggiore, and Como.

Five roads branch off at Varese: one (rly.) to the S., which joins the Simplon road and rly. at *Gallarate*; a second, 13 m. to *Laveno*, where the Lago Maggiore may be crossed to the Borromean Islands, to Stresa, and Baveno on the Simplon road; a third to *Como*, hilly, about 17 m.; a fourth, by Arcisate, in 2 hrs., to *Porto* (Rte. 16), on the Lake of Lugano—the last very interesting to geologists; and a fifth to *Milan* by Saronno, described, with the frescoes at the village of *Castiglione di Olona*, as an excursion from Milan in Rte. 20.

[Rly. from Varese by Gallarate to Milan.

Distance, 37 m.; time, 2 $\frac{1}{2}$ hrs.; trains, 3 daily.

This line passes S. over an exceedingly rich district bordering on the Olona, carefully cultivated with mulberry-trees, Indian corn, and pasture-
age, to

12 m. *Gallarate* Junct. Stat. Here the line from Arona is joined, and for the remainder of the rte. to

17 m. *Milan* see Rte. 15.]

Varese to Como.

On leaving Varese for Como we pass through the suburb of Biume, which contains several handsome villas of the Milanese aristocracy, and soon descend into the pretty valley of the Olonna. After crossing the river a steep ascent brings us to the town of *Malnate*, on the edge of the escarpment which bounds the valley on the E.; a gradual ascent during the next 6 m., as far as the village of *Olgiate*, leads to the highest point of the road, about 730 ft. above the Lake of Como. The scenery on the l. towards the Alps is very fine; a deep depression marks the site of the Lake of Lugano, through which may be descried the ch. of San Salva-

tore, which from the summit of its dolomitic peak towers over the capital of the canton of Ticino. As we approach Como the road runs near the foot of a lower range of subalpine hills, at the E. extremity of which is the Monte Baradello, remarkable for its fine ruined mediæval castle.

At *Camerlata* is a stat. of the Como and Milan Rly.

Travellers proceeding to Como continue by a steep but well-managed descent of less than a mile, entering the town by the gate behind the cathedral, after passing the long suburb of S. Abbondio.

Como (Rly. Stat.). 24,000 inhab. *Inns*: *H. Volta*, near the lake and harbour, best, table-d'hôte, 4 fr. 50 c.; *Alb. d' Italia*, fair. The *Angelo*, good. Families who wish to remain some time at Como may make an economical arrangement during their stay at the Volta or Italia; but there is a large and comfortable hotel, with moderate charges, the *Albergo della Regina d'Inghilterra*, annexed to the Villa d'Este at *Cernobbio*, about half an hour from Como, in a delightful situation. Pension in summer, 10 fr. a day, lower in winter. The proprietor has fitted up the house so as to render it a winter retreat. Attached to it are baths and large pleasure-grounds. An omnibus runs between it and the rly. stat., $\frac{1}{2}$ hr. *Eng. Ch. Service* in the hotel.

Steamboats leave Como three times a day in the summer months for *Colico* and the different places on the lake, and return from *Colico* to Como as often, performing the voyage each way in $4\frac{1}{2}$ hrs. *Consult the time-tables of the day*. A boat, in correspondence with the lines from Como and *Colico*, leaves *Bellagio* for *Lecco*, returning on the same day, which will afford the best means for seeing the *Lecco* branch of the lake.

Railway to *Lugano*, see Rte. 14c., and to Milan by *Monza*.

Diligence, daily for *Lecco*, in 4 hrs., returning every morning. It passes through *Erba* and the rich district of *La Brianza* (see below, Excursions

from Como, and Rte. 18). To *Varese* 3 times a day, in 3 hrs., fare 3 fr.

Rly. to Milan. See Rte. 20.

Row-boats are usually charged $1\frac{1}{2}$ fr. an hour with one man; $2\frac{1}{2}$ fr. with two.

Como, situated at one end of the lake, was anciently a town of considerable importance. A Greek colony having been settled in this district by Pompeius Strabo and Cornelius Scipio, and subsequently by J. Cæsar, *Comum* was made the chief seat of this colony, from which time it rose to prosperity under the name of *Comum Novum*. It appears from the letters of the younger Pliny, who was born at Comum, that his native city was, in his time, in a flourishing state, and in the enjoyment of all the privileges which belonged to a Roman *municipium*. There are traces of this Greek colony in the names of many places on the lake—*e.g.*, Nesso, Pigra, Lenno, Dorio, &c. Como does not figure in history after the fall of the Empire till the year 1107, about which time it became an independent city, and engaged in wars with Milan, which ended in its total destruction in 1127. It was rebuilt by Frederick Barbarossa in 1155, and 4 years afterwards was fortified. It remained a republic for two centuries, until it fell under the dominion of the Viscontis. Since that time Como has followed the fortunes of Milan.

Como is a place of considerable trade and industry. Its silk fabrics formerly stood next in rank to those of Milan; and time was when the number of looms at work at Como exceeded those of Lyons. Como has manufactures of silks, woollens, cottons, yarn, and soap. It trades from its port on the lake chiefly with Switzerland. It exports rice, corn, and other agricultural produce for the mountain districts, and large quantities of raw silk in transit through Switzerland, for Germany and England, by the routes over the Splügen and St. Gothard.

Since 1850, Como has increased much in size and opulence. It has stolen from the lake its old shallow harbour, turned it into an open piazza, and thrown out commodious piers to

form a new port, in which several steamers can lie at one time. A handsome street, lined with colonnades leads from this to the Duomo and Broletto, the two objects of chief interest.

The **Cathedral*, or *Duomo*, is a fine building, the beauty of the architecture being heightened by the richness and solidity of the marble used in its construction. A long series of architects, of whom *Lorenzo de' Spazi* was the first, from 1396 to the last cent., have been engaged upon it, and hence much variety in the style of its different parts. The façade, its most interesting feature, was begun by *Lucchino di Milano*, in 1460, and completed, between 1487 and 1526, by *Tomaso Rodario*, of Maroggia. This architect was also an excellent sculptor. Many of the statues were executed by him. The façade is Gothic, with the exception of "the three entrance-doors, which are round-headed and of the richest Lombard style: the façade is divided by slips, or pilasters, with statues all the way up, inclosing a magnificent rose-window, and studded with rich tribunes and canopies; elegant trefoil corbels circulate round the cornice and pinnacles, the centre of which chiefly presents a circular temple of small columns on brackets, rising from a tall pedestal and supporting a diadem of lesser pinnacles, and is unique."—*Hope*. The lower portions of the pilasters, and of the façade, are covered with curious emblems, some *masonic*, some religious, interspersed with texts and inscriptions in beautiful Gothic letters. Many of these bas-reliefs are types: e.g., a fountain, a vine, a lily, a church upon a hill. Amongst the larger bas-reliefs, the Adoration of the Magi in the arch of the door should be noticed; but the most remarkable ornaments of this front are the statues of the two Plinys, erected by the Comaschi in the 16th cent. to their "fellow-citizens." They are placed under ornamental Renaissance canopies by Rodario. The younger Pliny, who was born here, was much attached to Como, and he resigned a considerable legacy in its favour, founded a school, built a temple,

and fully deserves commemoration as a benefactor.

The other sides of the exterior are in the style of the Renaissance. The lateral doorways, particularly that on the *N. side, with angels and fanciful columns, are elegant. Both these doorways were executed by Rodario. The arabesques are interspersed with birds, animals, serpents, and children. The 3 windows of each aisle are splendidly ornamented with arabesques and portraits, in relief, of illustrious men, in the best *cinquecento* style, and the buttresses between them surmounted by elegant pinnacles. The cupola, built about 1732 by Guevara, is in the complicated and overloaded style of the French architecture of the time.

In the interior, the nave and two aisles are *Italian Gothic*, with finely-groined vaults; the transepts and choir are Italian of the Renaissance. As you enter, two animals, intended for lions, support the basins for holy water. These, without doubt, are remains of the porch of the original cathedral, and supported its columns. The choir is circular, with 5 windows on two tiers, each separated by Corinthian pilasters; around are placed statues of the patron saints of Como.

Paintings by Luini. The Adoration of the Magi, in distemper. In this painting the artist has introduced a giraffe, drawn with tolerable correctness.—The Virgin, with St. Jerome and 3 other Saints.—The Nativity, in distemper; in this painting Luini's sweetness of conception is exemplified in the expression of the Virgin Mother. There is a good Virgin and Child, with SS. Jerome, Augustine, Anthony and Nicholas, in the sacristy.

The Marriage of the Virgin, a fine and unaltered specimen, is by *Gaudenzio Ferrari*, as also the Flight into Egypt, in distemper.

The Altar of Santa Lucia, by *Tomaso di Rodario*, 1492. The smaller statues and the candelabras are beautiful. *Altar of St. Abbondio*, third Bishop of Como, in gilt and coloured wood; his statue in the centre; his miracles in compartments around. *Altar of Santa Apollonia*, erected by Ludovico di

Montalto, a canon of the cathedral, in the same rich and singular style. *Altar of Sant' Ambrosio*, erected in 1482, by John di Veludino, another canon. *Altar of the Vergine dell' Angelo*, a fine altar-piece, representing St. Jerome, St. Francis, St. Carlo, and St. Anthony; in front, the Canon Raimundi, by whom it was presented. *Chapel of the Vergine dell' Assunta*, called the Altar of the Marchese Gallo. The Baldachino of marble is splendid.

A modern altar-piece, by *Marchesi*—St. Joseph and our Lord as a Child; considered as one of the best works of this artist. *Altar of the Mater Dolorosa*—*Altar of the Cenacolo*—both with fine sculptures: the first has an Entombment over it.

Tomb of Bishop Boniface, of the 14th cent., with the statue of the bishop, sleeping in death.

Mouument of Benedetto Giovio, the historian of Como, brother of the more celebrated Paolo Giovio. He was one of the first exact archæologists who appeared during the revival of letters. He died in 1544.

There are 2 organs: one built in 1596, the other in 1650, by Father Hermann, a German Jesuit; the tone of it is exquisite.

The circular *Battisterio*, on the l. of the entrance into the ch., is attributed to Bramante; it consists of 8 Corinthian columns of Breccia marble, with the font in the centre, on which are bas-reliefs of the life of the Baptist, but, having neither dome nor cupola, has an unfinished look.

The Bishop of Como has an extensive diocese, extending over a great portion of Italian Switzerland. The Duomo was wholly built by voluntary contributions, the Comaschi taking great pride in this chief ornament of their town and diocese; and the manner in which the edifice was begun by the people is recorded in the inscriptions upon it.

By the side of the Duomo stands the *Broletto*, or town-hall, built of alternate courses of black and white marble, and with one entire course and a few red patches. This building, completed in 1215, is interesting as a

memorial of the ancient days of the independence of the Italian republics; as such a Broletto is, or has existed, in every Lombard city. The lower storey is a *Loggia* upon 4 open pointed arches. Above is a floor with large windows, where the chiefs of the municipality assembled; and from the middle window projects the "*ringhiera*," from which they harangued the crowd of citizens convened in *parliament* below; for, in the constitutional language of ancient Italy, the *parlamento* was the primary assembly of the democracy, from whence the powers of government originated, and to which the ultimate appeal was to be made.

The **Ch. of San Fedele* is considered to be of the era of the Lombard kings, and the back part of the exterior is nearly unaltered. It was for some time used as a cathedral before the erection of the present one. The porch has an angular arch with straight sides over the entrance, octagonal cupola, and round apsis, small galleries outside under the cupola, and a triforium or gallery inside for the women. The style is not unlike that of the oldest churches of Cologne. It contains some very rude but remarkable imagery—e.g., a conflict between a dragon and a serpent, flanking a doorway (itself most singular) at the N. side of the apse. The interior has been modernised. In the unaltered parts serpents and lions abound. One monster sustains the basin for holy water. There is a triptych fresco of the Virgin and S. Roch, of 15th cent., in 1st chapel on l.

St. Abbondio. In the suburb of the Annunciata and "on the site of the ancient city, a little beyond the bridge on the Chiasso road, is the ch. of San Carpofero, first Bishop of Como, reckoned the oldest of the place, with a round apse and square tower. The ch. was dedicated, after the death of St. Abondius, third Bishop of Como, in 469, to that holy prelate, buried within its precincts. It was the cathedral of the old city. It presents single round-headed windows, with small pillars and arches, again inclosed in broad flat borders of the richest arabesque and basket-work.

Though small, it has double aisles, and the pillars of the outermost range are smaller and the arches lower than of the innermost."—*Hope*. "It is a small but graceful creation of the 11th cent. Few who have ever seen it will forget the singular and picturesque effect of the interior, by the contrast between the slender columns of the aisles and the massive pillars of the nave, or the exquisite arabesque work lavished on arch and buttress without."—*Saturday Review*. It contains the tombs of several of the bishops of Como. This ch. now serves as the chapel of the ecclesiastical seminary.

The *Theatre*, built in 1813, enlarged 1849, stands behind the Duomo upon the site of the old castle. It is a handsome building.

The *Liceo*, built in 1811, has a front adorned with busts of the great men whom Como has produced. It contains reading-rooms, a bust of the singer Madame Pasta, a collection of natural history, a laboratory, &c.

The *Piazza Volta*, so called from the statue of that philosopher by *Marchesi*, which stands in the centre of it, opposite the house in which he lived. Como gave birth to *Piazzi* the astronomer, the discoverer of the planet Ceres, and to *Volta*, who was born on Feb. 19, 1745: he was intended for the law; but his first work, published in 1769, and which treated upon electricity, sufficiently announced the direction which his mind had permanently received. He died in 1819.

Palazzo Giovio, still belonging to that family, contains a number of Roman inscriptions and other antiquities—a collection begun by Paolo Giovio. Later times have added several interesting relics from suppressed churches and convents. The library contains several of the unedited works and papers of Paolo Giovio and of Benedetto the historian.

The *Gates* of the city are good specimens of the military architecture of the middle ages, and add much to its picturesque appearance. The *Porta della Torre* towards Milan is the most perfect, and rises 5 storeys in height.

The plan of the city of Como has the shape of a crab, the city being the body, and the two suburbs of *Vico* and *St. Agostino* the claws. *Vico*, on the N., abounds with pleasant walks and handsome villas. The *Raimondi* or *Odescalchi*, *Visconti*, and *Rezzonico Villas* are amongst the most splendid; and farther on the *Villa d'Este*. Near it is the *Gallia*, supposed to be upon the site of one of Pliny's villas.

The *Borgo di St. Agostino* is the manufacturing suburb of Como.

The inhabitants of Como and its vicinity have been celebrated as workers in stone ever since the days of the Lombards. In the laws of *Rothar*, one of the earliest of the Lombard kings, mention is made of the "Magistri Comacini," who travelled the country as masons, which they continue to do at the present day.

There is a charming walk from Como to *Blevio*, on the E. shore of the lake.

Above *Camerlata*, about a mile to the S. of Como, upon a sandstone rock, stands the lofty tower of *Baradello*. Some ascribe this building, whose castellated walls run down the abrupt sides of the steep, to the Lombard kings. It is more probably of the age of *Barbarossa*. It is interesting as the monument that witnessed the fall of the first of the dynasties which successively tyrannised over Milan. This city, one of the first which asserted its independence, was the first amongst the Italian republics to lose it. Her freedom dates from the peace of *Constance* in 1183; her thralldom from 1246, when *Pagano della Torre*, the chief of that once powerful family, was inaugurated as the protector of the republic. In the hands of the *Torriani* the power continued until the accession of *Napoleone della Torre*, who, created *Anziano Perpetuo* (i.e. perpetual "ancient") by the people, and Vicar of the Empire by *Rodolph* of Hapsburg, governed with absolute authority. The nobles whom he had exiled, guided by *Ottone Visconti*, were in possession of the city of Como; and on the 21st of January, 1277, *Napoleone* and his troop fell into the

power of their enemy. The victors spared the lives of Napoleone and of all the members of his family whom they captured; but the prisoners were put into separate iron cages in the Baradello. What ultimately became of the others is not known; but Napoleone, after lingering several years, devoured by vermin, and suffering the most extreme misery, probably madened by it, ended his captivity by dashing his head against the bars of his prison. Upon the fall of the Torriani arose the power of the Viscontis.

A visit to the district of *La Brianza* makes a very interesting and pleasant excursion from Como, of about 8 hrs. there and back. A 2-horse carriage will cost 25 fr. for the day, with 3 fr. to the driver. The cross-country roads are excellent, and after *Montorfano*, reached in 1 hr., the country opens. *Orsenigo* is passed on l., and *Alzati*, reached in less than $\frac{1}{2}$ hr., with *Villa Turati*, called *Il Soldo*. In front is *Monte Grigna*, *Monte Campione*, and the *Corno di Canzo* and *Resegone di Lecco*. 10 min. further is *Anzano*, and through *Lurago to Inverigo* in $1\frac{1}{2}$ hr., where there is a good Inn. Back by *Anzano* (fine view of *Monte Rosa*), *Villa Adelaide*, or *Tas-séra*, having fine gardens and commanding views over Lakes *Alserio* and *Pusiano*. Then by *Parravicino* to *Erba* (see Rte. 18).

The *Monte Generoso* may be conveniently visited from Como by taking the *Rly.* to *Mendrisio*, and making the ascent from thence (see below).

Great numbers of erratic blocks, usually of granite or gneiss, are to be seen in the neighbourhood of Como. Many are found in the mountains between Como and Lecco. One of the most celebrated is on the mountain pastures of *San Primo*, which stands above the bend of the lake, near *Carvagnana* and *Nesso*. This boulder is 50 ft. long, $39\frac{1}{2}$ ft. wide, and 26 ft. high. There is another at a short distance from it, smaller, which the country people call the *Sasso della*

Luna. The pillars of the church at *Valmadrera*, near *Lecco*, which are $46\frac{1}{3}$ ft. high, and 3 ft. 8 in. in diameter, were cut from an erratic block found upon *Mount Valmadrera*, at the height of 1065 ft. above the level of the lake. The geologist *Curioni* observed a mass of granite of about 710 cubic ft. some hundred yards above *Camnago*, 2 m. to the eastward of *Como*.

THE LAKE OF COMO.

The Lake of Como, called by the ancients *Lacus Larius* (te, *Lari* maxime!—*Virg.*), shut in by steep and lofty mountains, 700 ft. above the sea, is about 31 miles long, by either arm, from 1 to $2\frac{1}{2}$ m. broad, and everywhere deep, in places 1900 ft., i.e. 1200 ft. below the sea-level. Its S. extremity is divided into 2 branches by the promontory of *Bellaggio*; at the end of one of these arms lies *Como*; at the extremity of the other, on the E., *Lecco*. The chief feeder of the lake is the *Adda*, which enters it at the N., and flows out at *Lecco*. Taken altogether, it perhaps surpasses in beauty of scenery, and in the exuberance of its semi-tropical vegetation, every other lake in Italy. It enjoys a classical reputation, as the residence of the two *Plinys*, and the scene of the scientific researches of the elder *Pliny*, the naturalist. *Claudian* describes the voyage up the lake in the following elegant lines:—

"Protinus umbrosâ quâ vestit littus olivâ
Larius, et dulci mentitur Nerea fluctu,
Parvâ puppe lacum prætervolat, cœtus inde
Scandit inaccessos brumali sidere montes."

In addition to vines, figs, mulberries, the aloe, cactus, pomegranate, and olive, flourish on its shores, which are studded with palace-like villas, villages, and hotels as big as cotton-mills.

To describe all the objects of interest on the shores, and the excursions which may be made among the surrounding mountains and valleys, would fill a volume. The majority of visitors, how-

ever, content themselves with the immediate neighbourhood of the lake, and with the views which they obtain without labour from the boat or steamer.

Rowboats, with awning, for 1 fr. 50 c. the hour; *pour boire* additional; a second rower, 1 fr. extra. When time is not an object, and the weather settled, one boatman is enough. In fine weather during summer the winds are invariable: from sunrise to 10 or 11 the *tirano*, a gentle breeze, N., or down the lake; calm for an hour or two till past 12, when the *brevia*, a gentle breeze, S., or up the lake, rises, and continues till sunset, after which a dead calm till sunrise. Boats avail themselves of these winds, and wait for them as a river barge waits for tide. As a general rule, the surface is but slightly furrowed; sudden storms are, however, not rare, and the violent squalls that sometimes sweep down the lake are dangerous to the inexperienced, and fatal accidents have happened. The boats are most picturesque, and exactly resemble those depicted by old painters. They are not so slow as their appearance would lead one to expect. The principal fish are the trout, pike, perch, and *agone*, the last a species of *clupea* peculiar to the lakes of Lombardy. The *agoni* migrate periodically, from one end of the lake to the other.

The different places on this lake can be most conveniently visited by means of the *Steamers*, of which 3 or 4 depart daily from either extremity.

Leaving Como, the steamer coasts along the W. part of the town, from which there is a good view of the different villas, with the hill and tower of Baradello in the background, and there cannot be anything more delightful than the voyage along the S.W. arm of the lake; the shores are literally speckled with villages and with white villas, the summer resort of the Milanese gentry during the season of the Villeggiatura.

† *Cernobbio* (*Inns*: **Regina d'Inghilterra*, a vast hotel of 21 windows in a row, at water's edge, excellent, and much frequented: near to this is the *Villa d'Este*, once inhabited by Queen Caroline of Brunswick, wife of George IV., but now an hotel. *Cernobbio* may be easily visited by carriage from Como. The *Monte Bisbino*, which rises N. of the hotel, and may be ascended in 2½ hrs., commands an admirable view. Coasting along the W. side of the lake, you pass

Benso (E.), before reaching

Torno (E.), a picturesque village on a projecting point; crossing from it to

Moltrasio (W.). The large villa here belongs to the family *Passalacqua*. There is a pretty waterfall, and quarries of a black calcareous slate for roofing, which may interest the geologist. Near *Moltrasio* there is a large pyramidal monument which forms the tomb of Dr. Joseph Frank, a professor at the university of Pavia. It bears his medallion portrait. The cost of this ambitious structure was defrayed by a sum left for the purpose by the professor.

Torrìgia. In the mountain above the village is a remarkable cavern of considerable extent, in which were discovered in 1849 the remains of various animals, particularly of the cave bear, hence it is called the *Buca dell' Orso*. At the foot of the *Monte S. Primo* is

Nesso (E.), at the opening of a deep ravine, called the *Orrido*, with a small waterfall. The large villa of the *Trotti* family is known as the *V. Pliniana*, not because *Pliny* (the younger) lived here (his country residence having been more probably at *Lenno*), but on account of a neighbouring intermittent spring described in his writings. About 4 m. farther, but on the opposite border of the lake, is

Argegno (W.), at the mouth of the *Val Intelvi*. The high peak over it is the *Monte Generoso*, the *Rigi* of the

Italian lakes, and which can be easily ascended from here (see Rte. 14c). On it are two hotels, beautifully situated, a most agreeable residence from June till October; the nearest way to it is from *Mendrisio*, on the rly. from Como to Lugano. Beyond Argegno are the villages of Colonna and Sala on l., and the small *Isola Camocina*, before reaching a projecting promontory, behind which lies

Lenno (W.), the supposed site of one of Pliny's villas, which from its sombre situation he called *Tragedia*. 2 m. farther is the station of

Tremezzo (W.), a second-rate Inn (Alb. Bazzoni), in a lovely bay (La *Tremezzana*), studded over with villas, villages, and churches, surrounded by the richest vegetation.

†*Cadenabbia*, in one of the loveliest situations on the lake (Inn: **Bellevue*, excellent, a pleasant house, in charming situation. The steamers stop in front of it. *Eng. Ch. S.* in the hotel *H. Belle Isle*. A shady avenue leads to the *Villa Carlotta* (formerly *Sommariva*), belonging to the Duke of Saxe Meiningen, which contains groups of Cupid and Psyche, Venus and Paris, Palamedes, and a Magdalen, by *Canova*; and the bas-reliefs of the Triumphs of Alexander the Great, executed for the first Napoleon, by *Thorwaldsen*, to decorate the arch of the Simplon at Milan. They cost nearly 15,000*l.* The tomb of Count *Sommariva*, in the chapel, is by *Marchesi*. Carriage-road and omnibus to *Porlezza*, on Lake Lugano, to meet steamer.

La Majolica (W.). The *Hotel de Milan*, fair; pension 7 fr. a day. One of the most agreeable summer residences on the lake, in a woody situation, 200 yds. from the landing-pier at *Cadenabbia*. It consists of the inn and 3 or 4 houses close to the lake.

A short walk behind *Cadenabbia*, with a gentle ascent, leads to the *Ch. of the Madonna di San Martino*, perched upon a shelf of rock commanding a

beautiful view. A longer excursion is the ascent of the *Monte Crocione*, 5499 ft. above the sea. There is a circuitous path by which mules may (?) reach the summit, but the direct way is steep and fatiguing, and at the top the grass is even dangerously slippery. The finest view is not that from the N. point where stands a large wooden cross, but from another summit farther W.

An excellent road extends from this to *Menaggio* and *Porlezza*, on Lago di Lugano, and continued S. to Argegno.

On the opposite shore of the lake (20 min. in a row-boat) to the village of

†*Bellagio* (E.), on the point that separates the Como and Lecco branches of the lake. It has a charming position, and numerous hotels, some of them as big as cotton-mills. (Inns: *Mella* is landlord of both houses:—**Grand Hotel*, a splendid large house, formerly *Villa Frezzoni*, near the lake, excellent, with all comforts, 1877: *H. de la Grande Bretagne*, excellent, but charges somewhat high. *Eng. Ch. Service* in the house. *Villa Serbelloni*, high above the lake, in fine grounds, beautiful views, now an hotel belonging to the same proprietor; *H. Gennazzini*, good, and *H. Suisse*.) All the steamers call at *Bellagio* in their voyages up and down the lake. The passengers to or from *Lecco* here change steamers.

No one should omit to walk up the hill to the *Villa Serbelloni* ($\frac{1}{2}$ fr. is paid for admission to the grounds by those not staying in the house, or at the *Grande Bretagne*: visitors staying at either house have free admission). The grounds command views over the three arms of the lake. Some distance beyond this, overlooking the *Lecco* arm, is the *Villa Giulia*, once the property of the King of the Belgians, now a pension.

A road planted with trees leads by the side of the lake S. to the beautiful *Villa Melzi*, with fine gardens, ornamented with statues, amongst which are *Dante* and *Beatrice*, by *Comolli*. The house contains some works of

† This mark denotes landing-piers of the steamers. At other places passengers are set on shore in boats, included in the fare.

art which deserve to be seen. The walls of the dining-room are painted in fresco. Here is a Venus, by *Pompeo Marchesi*. In the vestibule are copies by *Canova* of ancient busts; a bust of the first Napoleon's mother, by *Canova*, &c. In other parts of the house, a portrait of Napoleon I. as President of the Italian Republic; a Bacchante, by *Canova*; a bust of Michael Angelo by the same.

There are few pleasant walks in the neighbourhood, nothing but narrow stony lanes between dead walls obstructing all view; but excursions into a more open country can be made (carriage hire very dear), as to *Como*, by the side of the lake, a walk of between 9 and 10 hours; to *Erba*, at the edge of the Brianza district, through *Val Assina* (see Rte. 18 and Excursions from *Como*)—to the summit of *Monte Primo*, 5236 ft., with a fine panoramic view—about 7 hours there and back.

[The voyage from Bellaggio to *Lecco* (in Rte. 20 A), occupies $1\frac{1}{2}$ hr., the scenery on either side being very wild, with few habitations on the shores.]

4 m. beyond Bellaggio is

†*Menaggio* (W.) (*Inns*: *Vittoria*, large, good, and well-managed, with a landing-place in the grounds, about $\frac{1}{4}$ m. from the village; charges rather high; *La Corona* in the village). At *Menaggio* there is an omnibus to convey travellers in 2 hrs. to *Porlezza*, on the Lake of *Lugano* (Rte. 16), in correspondence with the steamers on the two lakes (fare $2\frac{1}{2}$ fr.). Carriages may also be hired; the road is good, the distance about 6 m. The *Villa Vigoni*, with some modern works of art, is near *Menaggio*.

From *Menaggio* the steamer crosses the northern branch of the lake to the beautifully situated

Varenna (E.) (*Inn*: *Albergo Reale*).

N. of *Varenna* are the galleries or tunnels cut through the precipitous cliffs on the lake, to allow the great military road of the *Stelvio* (Rte. 20A) to pass, which are worth a visit, as well as the fine cascade called the *Fiume di Latte*; the *Castle of Perledo*,

behind *Varenna*, is a very picturesque object.

Bellano (E.) (*Inn*: *Roma*), about 3 m. N. of *Varenna*, at the mouth of the *Piovanna*, a considerable torrent descending from the *Val Sassina*, up which a pleasant excursion may be made as far as *Introbio*, which will interest the geologist. Above *Gittana* and beyond *Bellano* is the Hydropathic Establishment of *Regoledo*, much frequented. Between *Bellano* and *Colico* there is no place of importance on the E. shore of the lake, the largest village being *Olgiasco*; the road being excellent, skirting the base of *Monte Legnone* (8600 ft. high), which can be ascended from *Corenno*, 2 m. N. of *Dervio*. The *Monte Legnone* forms the finest peak in the landscape of the N. lake.

On leaving *Bellano*, the steamer stops to land passengers at

Dervio (E.), a small place at the mouth of the *Varone* torrent, and from here crosses the deepest part of the lake to.

Rezzonico (W.), where there are ruins of a 13th-cent. castle, now belonging to the Duke Litta, and, about 2 m. S. of it, the village of

S. Abbondio, on the shore of the lake. 5 m. N. of *Rezzonico* is *Musso* (W.), above which is a castle, the stronghold in the 15th cent. of the adventurer *Giovanni Medici*.

Dongo (W.), a large village at some distance from the shore. Ironworks here, 3 m. farther, on the same side, is

Gravedona (W.), after *Como* and *Lecco* the largest town on the Lake of *Como*. "It ought not to be left unvisited by any one who cares about architecture" (*G. E. Street*), on account of its two churches standing side by side—the one (*S. Giovanni Battista*) a baptistery with 5 E. apsidal recesses, and displaying much ingenious skill in the planning; the other (*S. Vincenzo*), containing in its sacristy an exquisite example of silversmith's work of the 15th cent., a processional cross nearly 2 ft. across the arms, and 3 ft. high, ornamented with filigree work, nielli, turquoises, and blue enamel, and a richly wrought chalice of the same date—the flat surfaces filled with

blue and white Limoges enamels. At Gravedona there is a large elegant villa, built by *Card. Gallio*, and now belonging to the Delperi family. The hotel here is said not to be good.

By the valley of the Liro which here flows into the lake, are 2 passes to the Val Mesocco,—the *Passo di Camedo* to Roveredo, the *Passo di S. Jorio*, 6417 ft., in about 9 hrs. to Bellinzona. Beyond Gravedona there is no carriage-road, but only an ancient track called *Strada Regina*, which, according to tradition, was made centuries ago by Theodolinda, Queen of the Lombards. Where it passes the precipices of the *Sasso Rancio*, between Rezzonico and Menaggio, it was at one time so dangerous that several of the Russian soldiers, when traversing it, 1799, fell from it into the lake.

Domasso (W.), 2 m. beyond Gravedona, is beautifully situated under the *Corno di Duria*, 7156 ft., and nearly opposite to Colico and the *Monte Legnone*, 8568 ft. Here are some iron-mines, consisting of crystallized carbonate or spathose iron, in the mica-slate rock. A stretch of 4 m. across the northernmost shallow bay of the lake is

†*Colico* (see Rte. 20A).—From this point branch off (1) the road up the valley of the *Meira*, by Riva to

18 m. Chiavenna and the Splügen Pass (see Rte. 14A); (2) that to Sondrio and Bormio, through the Valtelline, to the Stelvio Pass (see Rte. 20A).

ROUTE 18.

COMO TO LECCO AND BERGAMO.

There is a *Railway, viâ Monza* (Rte. 20), to *Calolzio*, for Lecco or Bergamo, but the traveller may conveniently drive across to 19 m. Lecco, through the beautiful district of *La Brianza* (*Diligence* daily in 4 hrs.), there joining the *rly.* to Bergamo, and so proceed to Venice without passing through Milan. Travellers entering Northern Italy from the side of Switzerland, by the great Alpine passes of the Simplon and the St. Gothard, are enabled by this route to continue their examination of the sub-alpine region and of the other lakes on the southern declivity of the Alps before proceeding to Venice. For the first part of this subalpine region between Laveno and Como, see Rte. 17.

Leaving Como by the Porta Milanese, we soon begin to ascend the hills on the E. of the town, until the road attains its highest level opposite the village of *Tavernerio* on the l. before which it passes near *Camnago*, in the modest church of which is the tomb of *Volta*. Further on, and upon the rt., rises the pointed ridge of *Montorfano*, which will well repay the geologist for visiting it (it consists of strata of a calcareous breccia of the Eocene period): the view from the summit is splendid. Continuing our road, we pass through the villages of *Cassano* and *Albese*; at the entrance of the former, on the l., is a curious leaning bell-tower. Beyond Albese we soon reach the top of a ridge, from which the panorama over the Pian d'Erba, the Lakes of Alserio, Pusiano, and Anone, backed by the serrated Alpine peaks of Canzo and of the Resegone di Lecco, is extremely beautiful. A gradual descent of 2 m. brings us to *Erba*, one of the largest towns of the district, and which gives its name to the *Pian d'Erba*, renowned as the

most fertile in the upper or hilly region of Lombardy. There are several handsome villas here, especially the Villa Amalia, celebrated by Parini, from the grounds of which the view over the Brianza is incomparable. There is a fair inn at Erba, where the tourist can take up quarters and make excursions, amongst which the most interesting, especially to the geologist, will be to the cavern called the *Buco del Piombo*, 3 m., excavated in oolitic limestone; to the *Pian di S. Primo*, celebrated for its huge erratic blocks; and in the opposite direction to the beautiful villas of *Sordo* and *Inverigo*, the latter the masterpiece of the Marquis Cagnola, the celebrated architect; to *Incino*, with its tall Lombard *campanile*, on the site of the Roman Forum Licinii; and to *Canzo*, and even to Bellaggio on the Lake of Como, ascending the very picturesque *Val Assina*.

[An interesting excursion may be made up this valley from Erba. Travelling a succession of clean and thriving towns and villages, *Mariago* is reached by two good carriage-roads close to its small lake, abounding in fish. *Canzo* (Inn: Croce di Malta) and *Asso*, from which the valley takes its name, are flourishing little towns with numerous silk-works. Between Canzo and Asso there is a good waterfall. In the centre of the Val Assina runs the Lambro, which passes through the Lake of Pusiano and by Monza. E. of Canzo rise the high peaks called the Horns (Corni di Canzo), covered with snow a part of the year. Beyond Asso, passing through the villages of *Lasnigo* and *Barni*, we reach *Magreglio*: at a high level, near it, are the sources of the Lambro. Ten minutes beyond this village stands the small chapel of the *Madonna di Ghifola*, where the Lake of Lecco, thousands of feet below, and the Alps of the Valtellina and Grisons, thousands of feet above, burst on the view. From here the descent commences to Bellaggio by a good country road. During the zigzag descent, shaded by chesnut, walnut, and cherry

trees, there are beautiful peeps on either hand over the Lakes of Como and Lecco; but the traveller ought to have 3 good hours before reaching Bellaggio to enjoy this lovely descent. This excursion from Pusiano to Bellaggio is about 16 m., and will occupy a good walker about 5½ hrs. Instead of returning by the same route, the tourist can take the steamboat at Bellaggio for Como. There is a foot-path by the side of the lake, which however, will require 9½ hrs. for the pedestrian, by a succession of ascents and descents, but the scenery is "bewitching." We would not advise a lady to undertake it. The places passed through are Lezzeno, Cava-gnana, Nesso, Careno, Torno, Blevio.]

2 m. beyond Erba the *Lambro*, which soon afterwards joins the Lake of Pusiano, is crossed, the road approaching the latter and that of Anone, passing through the villages of Cesana and Suello, and afterwards over a gentle rising ground; it follows thence the Ritorto stream, the natural emissary of the Lake of *Anone*, to Malgrate, opposite to Lecco. A road of about 1 m. down the rt. bank of the Adda, leads to the bridge at a short distance from the town.

17 m. *Lecco* Stat. described in Rte. 20A.

The *Rly.* from Lecco to Bergamo (21 m., 3 trains daily in 1¼ hr.), follows the l. bank of the Adda, which here widens so as to form a narrow lake called the Lago di Olginate, and the river itself for 3 m. farther, whence it runs in a more easterly direction. Crossing at the foot of the low hilly country, the eastern continuation of the Brianza, beyond the Adda, passing by

4 m. *Calolzio* Junct. Stat. [Rly. S.W. to Monza for Milan, see Rte. 19.]

12 m. *Ponte San Pietro* Stat., on the *Brembo*, a stream which, rising on the S. declivity of the high alpine ridge that bounds the Valtellina on the S., joins the Adda near *Vaprio*, after a long course through the Val Brembana.

4 m. *Bergamo* Stat., close to the lower town (see Rte. 25).

ROUTE 19.

LECCO TO MILAN.—RAIL.

Distance, 34 m.; time, $1\frac{3}{4}$ hr.; trains, 3 daily.

Lecco is described in Rte. 20A.

[The road which connects Lecco with Milan is called the *Strada militare*, being a continuation of the great military road made by the Austrian Government across the Stelvio, and which is carried down the Valtellina, and along the eastern shore of the Lake of Como. (See Rte. 20A.)]

For the description of the rly. from Lecco as far as

4 m. *Calolzio* Junct. Stat., see Rte. 18. (Rly. S.E. to Bergamo.)

[On leaving Lecco, the road crosses the Adda, by a bridge of 10 arches, built by Azzo Visconti in 1335. The river is here flowing from the Lake of Lecco into the Lake of Olginate, or Pescate. About 6 m. from Lecco, a little to the rt. of the road, is the village of Greghentino, which gives its name to the neighbouring valley. Not far from this place, in descending to the Lake of Olginate, may be seen an enormous assemblage of erratic boulders. A geologist has described the spot by saying that it looks like a battle-field in the war of the giants.

The road all the way from Lecco to Monza skirts the district which is known by the name of La Brianza, the last elevations of the Alps, or what may be called the subalpine hills, towards the great plain of Lombardy. Its boundaries are not exactly fixed, but generally the Brianza is held to include the hilly country between the Adda and the Lambro, from Lecco and Valmadrera down to Monza, and on the W. of the Lambro, from the neighbourhood of Arosio to Como and the foot of the mountains lying between

the Lakes of Como and Lecco. These mountains enclose the head valley of the Lambro, called the Val Assina. The Brianza is celebrated for its richness and beauty: its intelligent inhabitants are masters of the art of cultivating the mulberry and rearing the silkworm, as well as in the preparation of the raw article for manufacture. The finest silk in Lombardy is produced in this district.

To the eastward of *Carsaniga* lies the Montorobbio, which produces the best wine of the Milanese.]

15 m. *Arcore* Stat. There is a fine villa belonging to the d'Adda family here. The chapel near the park gate is an elegant modern building in the cinquecento style: in it is a handsome monument to a young Countess d'Adda, by the Swiss sculptor *Vela*, and a fine Madonna over the altar by the same.

3 m. *Monza* Junct. Stat. (See Rte. 20.)

[The *Strada militare* for half the distance to Milan runs nearly parallel to, and at a short distance from, the railroad. Half-way it crosses it, and thence runs in a straight line to Loreto, where it falls into the Bergamo and Brescia road, which enters Milan by the Porta Orientale. The old post-road enters Milan by the Porta Nuova, running during the last 2 miles close by the side of the canal of the Martesana. To the rt. of the road, about 2 m. after having crossed the railroad, is *La Bicocca*, where the French, under Lautrec, were defeated by the Imperialists, 27th April, 1522.]

8 m. *Milan*. (See Rte. 20.)

ROUTE 20.

COMO TO MILAN BY MONZA.—RAIL.

*Distance, 30 m; time, 2 hrs.; trains, 4 daily.**Como is described in Rte. 17.*

Trains now start from the station on the outskirts of Como itself. See from it the Tower of Baradello, Duomo, &c.

A steep ascent through cuttings in a slippery clay to

Camerlata Stat.

The country has the full character of the plain of Lombardy—level, exceedingly fertile, and dotted with villas: maize and millet are the prevailing crops. The railroad is bordered by rows of mulberry-trees, vines, maize, &c., so as to obstruct distant views. It runs S. through a beautiful country, with the roots of the Alps extending in successive ranges behind. The luxuriant vegetation, like all in the neighbourhood of the lake, is more *southern* than that which the traveller will find at Milan. Mulberry-trees abound, the district being celebrated for its silk; and the exotics, naturalised by the more wealthy inhabitants, who delight in their gardens, flourish in the utmost luxuriance. The *Catalpa* is very common.

3 m. *Cucciago Stat.*

About 2 m. on the l. is

Cantù. The bell-tower of the ch., with projecting battlements is slender and tall. In the middle ages it was used as a beacon, corresponding with that upon the Monte di Baradello. The fires blazing on the summit have often announced the advance of the Milanese against the Comaschi during their frequent wars; and the Baradello, equally by its fires, gave notice of the approach of any enemy on the side of the lake.

Galliano, near Cantù, has a curious Lombard ch., now a barn. It contains Christian inscriptions of the 4th cent. Some ancient frescoes, executed in the

11th, were painted by order of Arimbert, Archbishop of Milan. They contain, as it is supposed, portraits of the emperor Henry and his wife Cune-gunda. The baptistery is remarkable. The building was sold as national property during the French occupation.

From Cucciago the rly. follows the Severo torrent. A tunnel leads to

6 m. *Camnago Stat.* At *Meda*, a short distance on the l., are the ruins of an extensive monastery.

[Rt. lies *Barlassina*, a town of some extent. The ch., which belonged to the suppressed convent of Dominicans, is now converted into an ecclesiastical seminary. The convent annexed to it was founded upon the spot where Peter, the Dominican friar, was slain, and who thereupon became S. Pietro Martire. About 2 m. farther on the road is *Cesano*, belonging to the Borromeo family, who have a large villa on the outskirts of the village.]

4 m. *Seregno Stat.* 2 m. on the l. is the village of *Carate*, on a rising ground above the Lambro; an agreeable excursion may be made from here to *Inverigo*, the beautiful villa of the Marquis Cagnola, a good specimen of his architecture. The view from the top of it embraces the entire region of the Brianza.

Diligence daily to *Canzo*, passing through much of the scenery of the Brianza. (See Rte. 18.)

2 m. *Desio Stat.* Here the Torriani were entirely routed by the Viscontis in 1277. The Villa *Traversa*, with a fine garden, contains some Roman inscriptions. Another tunnel before

4 m. *Monza Junct. Stat.*, at the southern extremity of the town (*Inns*: Castello; Albergo Reale). This city, the ancient Modætia, is divided into two nearly equal parts by the Lambro. Pop. 16,000.

The *Broletto*, or town-hall, is attributed to Frederick Barbarossa: some say it was a portion of a palace built by him. It is of Italian Gothic, with a *Ringhiera* between two handsome windows on the S. side. Annexed to

it is a fine and lofty campanile, with forked battlements.

The *Cathedral* or *Duomo* stands on the spot where Theodolinda erected, in 595, a temple in honour of St. John the Baptist. At the close of the 13th cent. Matteo Magno Visconti, Lord of Milan, undertook the reconstruction of the ch. upon a larger scale; but the façade was not commenced till the year 1396. "In that year Matteo di Campione was employed to give a design for the façade, and he constructed it in the form which it exhibits at present. This façade is a curious specimen of the *cabinet* style prevalent in Italy at that period; a style which attempts to please the eye rather by a subdivision of parts, and a variety of patterns, in marble of different shapes and colours, than by the form of the building itself. In the interior some of the capitals of the pillars are ornamented with barbarous figures, and must be older than the 14th cent. Frisi is of opinion that they formed no part of the Lombard ch., but had belonged to some 11th-cent. building, and were removed from thence to their present situation."—*G. Knight*.

The *Palioto*, or front of the altar, of silver-gilt, perhaps of the 10th cent., is entirely covered with Scripture histories, inlaid with enamel and coarse gems. The *Cantorie*, or galleries for the singers, on either side of the nave, are of rich Gothic work, and are worthy of attention, as well as the woodwork of the choir. In the chapel in the adjoining cemetery is the shrivelled corpse of Ettore Visconti (a natural son of Bernabo), a partisan, who became for a short time one of the leaders of Milan. Expelled by Duke Filippo Maria, he seized the castle of Monza, where a shot from a springall broke his leg, an injury of which he died (1413): he was buried in this basilica; and his body having been accidentally disinterred, it has since remained above ground.

Theodolinda, whose memory, like Bertha's in Switzerland and Elizabeth's in England, was cherished by the people beyond that of any male

sovereign, Charlemagne himself scarcely excepted, and whose beauty, wisdom, and piety were all equally transcendent, was the daughter of Garibold, King of the Bavarians, and became the wife of Autharis, King of the Lombards (589). Upon the death of Autharis, which happened six years after their marriage, the Lombards offered the crown to Theodolinda, with the intimation that whomsoever she would select for her husband they would acknowledge as their sovereign. She chose Agelulphus (sometimes called Astolf), Duke of Turin. Valiant and ambitious, he contemplated becoming master of Rome; but Theodolinda diverted him from this enterprise. She thus earned the gratitude and the friendship of Pope Gregory the Great, who dedicated his *Dialogues* to her.

The *Sacristy* of the *Duomo* is one of the most curious of mediæval museums. It has been much plundered, especially during the republican rule at the end of the last century. The following are some of the more remarkable objects which it still contains:—*Theodolinda's fan*, or *flabellum*, of painted leather, with a massive metallic enamelled handle. Her *comb*, ornamented with gold filigree and emeralds. Her *crown*, a plain diadem set with coarse gems. *Theodolinda's hen and chickens*, a species of tray of silver gilt, upon which are the figures of the *Chioccia*, or *Chucky*, and her seven chickens. The hen's eyes are of rubies. It is said by antiquaries to typify either the arch-priest and chapter of the church of Monza, or the seven provinces of the Lombard kingdom. This gift of the Queen was, probably, only a plateau or ornament for her banquet table. *The list of relics sent by Pope Gregory the Great to Theodolinda*, written upon papyrus: some say it is his autograph. The antiquary Maffei calls this the "king of papyri." One of these relics consists of drops of oil taken from the lamps burning before the tombs of the martyrs in the catacombs. *Abp. Aribert's Evangelistarium* or *Gospel-book*. The binding is of gold and silver gilt, rudely set with rough stones, glass placed over coloured foil,

and fine ancient intaglios, characteristic of the age of transition from the Roman to mediæval times. A *cross*, given to the Queen by the Pope upon the occasion of the baptism of her eldest child: it is now worn by the arch-priest on certain great occasions. It is composed, in front, of rock crystal; the back is worked in gold filigree. *Theodolinda's cup*, said to be hollowed out of a solid sapphire. It is about 3 in. in diameter. The colour of the material (probably very fine glass, like the catino of Genoa) is exceedingly rich. The Gothic setting bears the date of 1490.

In a curious bas-relief over the centre doorway of the ch., *Theodolinda* is represented offering her gifts.

The *Cross*, or *pectoral*, employed in the coronation of the kings of Italy, and which it was the custom to hang round the neck of the sovereign. It is massive, and richly decorated—not merely with uncut stones, but with ancient engraved gems; amongst others, an amethyst, exhibiting a *Diana*, of excellent workmanship.

The *Sacramentary of Berengarius, King of Italy*. This monarch is sometimes reckoned as Berengarius I. amongst the Roman Emperors. The son of Everard, Duke of Friuli, Berengarius obtained his authority upon the division of the empire, which took place on the death of Charles the Fat, in 888. The coverings of this book are of pierced ivory, plates of gold placed beneath shining between the interstices. On one side are scrolls interlaced, springing from birds; on the other are Runic knots, elaborately interlaced, springing from a central ornament composed of four grotesque animals, from whose mouths the root of each knot is seen to issue. These singular carvings are probably Teutonic; for, excepting a greater delicacy in the workmanship, they are exactly such as are found upon Scandinavian monuments. The services which the book contains stand as they were composed by Pope Gregory; and in it may be found the Collects of our own Liturgy.

Another very curious volume is the *Evangelistarium* of Aribert or Heribert, Abp. of Milan (1018–1045).

Three *ivory diptychs*, of much better workmanship than is usually the case with sculptures of this description. The first and most curious represents, on one leaf, a poet or a philosopher in his study; on the other a muse striking the lyre with the *plectrum*. The whole is finely carved. Claudian and Ausonius are both candidates for the portrait. Antiquaries give it to Boethius, upon conjecture. The second represents two figures in consular robes, with the Roman eagle and other insignia. The original names have been effaced, and those of Pope Gregory and David substituted. The third is remarkable for the boldness of the relief. The principal figures are an emperor with the *paludamentum*, and a female in rich attire.

The celebrated *Iron Crown*, which was carried off to Mantua by the Austrians on their expulsion from Lombardy, in May, 1859, has been returned here, where it is preserved, as well as some pieces of the true cross, of the sponge, of the Holy Sepulchre, and of the reed held by Christ; and one of the thorns of the crown. The thin plate or fillet of iron which lined the diadem, and from which the crown derived its name, is said to have been hammered from one of the nails employed at the Crucifixion; and hence the crown is also called *Il sacro Chiodo*. The Church of Milan opposed the tradition; but their objections were overcome by the congregation “of the Rites” at Rome, by whom the relic was pronounced to be authentic, and when it was exhibited, tapers were lighted, and much ceremony observed. The traditions of Monza relate that this crown was given by Gregory the Great to Queen Theodolinda; yet nothing is really known respecting its origin, nor was it regularly used in the coronation of the kings of Italy. Henry VII. (or Henry of Luxemburg) is the first who is known with any certainty to have worn it, 1311. The crown was car-

ried for that purpose to Milan, in spite of the remonstrances of the inhabitants of Monza. Charles V. was the last of the later emperors crowned with it; and the crown remained quietly as a relic in the Tesoro, until Napoleon, anxious to connect his dignity with the recollections of the past, placed it with his own hands upon his head, disdaining to receive it from the Bishop, and using the words, "*Dieu me l'a donné, gare à qui la touche.*" It has been since used at the coronation of the two last Emperors of Austria. The charge for seeing the Iron Crown is 6 fr., besides a fee of 1 fr. to the custode who brings and holds the ladder used for reaching the strong door behind which it is preserved.

A curious *bas-relief* in the chapel of *San Stefano* represents the coronation of an Emperor, probably Rudolph of Hapsburg, 1296. The 6 Electors assisting are the Abp. of Cologne, as Arch-chancellor of Italy; the Duke of Saxony; the Archbishop of Trèves; the Landgrave or Count Palatine of the Rhine; the Abp. of Mayence; and the Elector of Brandenburg. The seventh Elector, the King of Bohemia, is absent, and this circumstance shows that the *bas-relief* is earlier than 1290, when he was admitted into the Electoral College. It will be noticed that the crown which the Arch-priest of Monza is here represented to place on the head of the Emperor is *not* the Iron Crown, but one decorated with fleurons. This *bas-relief* seems, from its inscription, to have been put up by the people of Monza as a memorial of *their* right to have the coronation performed here, in preference to Milan. The chapel of S. Maria del Rosario contains some curious frescoes, representing events in the history of Theodolinda, by one *Trosi* of Monza, bearing date 1444.

Santa Maria in Strada is a desecrated church, remarkable for its very elaborate W. front in terra-cotta, and fine rose-window.

The Palace of Monza is an extensive edifice, but has nothing in or about it (excepting the size of the apartments) above a country mansion. The park

is large, well laid out, and abounds in game. The gardens, rich in exotic plants, are a pleasant walk. It was in former times the country residence of the Viceroy, and is now occasionally that of some of the royal family.

[Branch rly. N.E., 20 m., to Calolzio Junct. Stat., in Rte. 19, for Lecco or Bergamo.]

The *Railroad* has rendered Monza almost a suburb of Milan. Trains run 6 times a day in 20 minutes.

4 m. *Sesto Stat.*, in a very fertile plain, with many country seats around.

4 m. *Milan (Milano, Ital.) Junct. Stat.* This great *Central Stat.* is outside the Porta Principe-Umberto, on the N. side of the city (good Buffet). *Omni-buses* from the principal hotels 1 fr., including luggage; *cabs*, 1 fr., each portmanteau 25 c.

Hotels: 1st class, **H. de la Ville*, Corso Vittorio Emanuele; good position. Table-d'hôte, 5 fr. without wine; dinner in private, 6 fr.; déjeuner à la fourchette, 3 fr.; bedrooms from 3 fr.; service 1 fr. a day. **H. Cavour*, close to the public gardens, and nearest to the rly. stat., but rather far from the centre of the city; good cuisine, very good house. *Albergo Reale*, Via Tre Alberghi, good and moderate. *H. Gran Bretagna*, Via Torino, good; both of these are in the centre of the city. *H. di Milano*, Via Alessandro Manzoni, not far from La Scala theatre. *H. Europa* and *H. Roma*, both in the Corso Vittorio Emanuele. *H. Comfortable*, conveniently near Cathedral, said really to deserve its name.

2nd Class: *St. Marc*, Via del Pesce, attentive people—pension for a prolonged stay, 8 fr. a day; *H. Bella Venezia*, Piazza S. Fedele (restaurant, but no table-d'hôte); *Leone*, Corso Vittorio Emanuele; *Pozzo*, Via Asole; *H. Manin*, Via Manin, near the public gardens.

Restaurants.—*Gnocchi*, Galleria Vittorio Emanuele. *Biffi*, same Galleria. *Borsa*, 2 Via San Giuseppe, near La Scala. *Rebecchino*, Via del Rebecchino.

Cafés.—*Gnocchi*, *Biffi*, both in the

Galleria Vitt. Em. *Cova*, near La Scala (music Sunday and Thursday, 8–10). *Europa*, under the Hotel de la Ville. *Merlo*, Corso Vitt. Em. (noted for ices). One of the specialties of Milan is the sweet bread called *panattone*, made in large quantities, especially at Christmas.

Public Baths, with swimming-basin, *Bagno di Diana*, outside the Porta Venezia: 1 fr. A swimming-bath reserved for ladies on Wed. and Sat. (café-restaurant attached). Swimming-baths in the Via Castelfidardo. *Bagno Nazionale* outside the Porta Ticinese.

Railway Stations.—The chief stat. (Stazione Centrale) is outside the Porta Principe Umberto, a handsome building, but now dirty, with paintings by *Pagliano* and *Induno*, good Milanese artists, in the waiting-rooms. There is another stat. outside the Porta Ticinese, on the line to Alessandria—the railroad making the circuit of half the city in passing from one to the other.

Post Office.—Via dei Rastrelli, near the W. end of the Duomo. Open 8 a.m. to 10 p.m.

Telegraph Office.—Piazza dei Mercanti; open at all hours. Telegram, 20 words, 9 lire to London, and 10 lire to other parts of Great Britain and Ireland; 15 words to any part of Italy, 1 lira.

Cabs (Vetture).—The letter A refers to carriages with *white* numbers; B to those with *red*:—

| | A fr. c. | B fr. c. |
|---|-------------|-------------|
| For the course (<i>per una corsa</i>) | 1 0 | — |
| Not exceeding half an hour (<i>mezz' ora</i>) | 1 0 | 1 25 |
| Not exceeding an hour | 1 50 | 1 75 |
| For each subsequent half-hour begun | 1 0 | 1 0 |
| For each article of baggage put outside | 0 25 | 0 25 |

Carriages for excursions. The omnibus company (office in the Piazza del Duomo, printed tariff with the distances from Milan of all the places within the radius of 60 or 70 kil.) let out carriages with 4 seats and a pair of horses, for any distance outside the city not exceeding 40 kil., 18 lire, and

2 lire for the driver's fee; 40 c. for each additional kil. up to 80. Carriage and pair (including driver's fee and forage), to and from the Certosa of Pavia, 29 fr. The horses' forage must be paid for by the hirer. There are many other carriage proprietors.

Omnibuses, well appointed, run along the smooth *granite* trams, from the Piazza del Duomo and the Piazza Fontana to all the principal gates of the city, 10 c.; to the rly. stat., 25 c. Omnibuses pass the Brera; the chs. of S. Maurizio and S. Maria delle Grazie; the chs. of S. Ambrogio and S. Vittore; the chs. of S. Lorenzo and S. Eustorgio; and near the Public Gardens.

There are *British* and *American* Consuls resident here.

English Ch. Service, 13 Via S. Giovanni alla Conca. Chaplain appointed by C. and C. C. S. Service at 11 a.m. and 7 p.m. in summer. There are about 150 resident British Protestants in Milan, and about 8000 pass in the course of the year. *Evangelical Ch.*, 20 Via del Pesce; service on Sundays at noon and 8 p.m. *Free Evangelical or Vaudois Ch.*, 51 Via Torino; service on Sundays at mid-day and at 8 p.m.

Physician.—Dr. de Chirestoforés.

Dentist.—Signor Winderling, 21 Via Borgo Spesso.

Druggists (Farmacista). — Zambelletti, 5 Piazza San Carlo; Riva-Palazzi, 16 Piazza della Scala.

Money Changers (Cambio Valute).—Grisi, Piazza Mercanti; Bertarelli, 39 Galleria Vitt. Eman. They are numerous in and near the Piazza del Duomo.

Booksellers.—Hoepli, 59 Galleria de Cristoforis, modern literature in all languages, handbooks, maps, &c., and Dumolard, 21 Corso Vitt. Eman., have good stocks of books. Sacchi and Sons (formerly Artaria and Co.), Via Santa Margherita. Guide-books, maps, photographs of scenery and of the drawings of the old masters preserved in the Brera and Ambrosian Libraries, also of L. da Vinci's and Luini's frescoes.

Circulating Library.—English, French, German, and Italian books, Meiner's, 1 Corso Vitt. Eman.

Music.—Ricordi, 29 Galleria Vitt. Eman.

Terra Cotta Works of all kinds.—Boni, Galleria Vittorio Emanuele.

Boots and Shoes.—Parrucelli, 22 Via S. Paolo (both for gentlemen and ladies; speaks English).

Woollen Articles.—Beati, 1 Via S. Paolo.

Gloves.—Iaforet, 29 Corso del Duomo.

Jeweller.—Bonino, 73 Galleria Vittorio Emanuele.

PLAN FOR VISITING THE PRINCIPAL SIGHTS OF MILAN IN 3 DAYS.

For the pages where the buildings are described, consult *Index*.

1st day.—DUOMO; Royal Palace; Piazza del Duomo; Galleria Vittorio Emanuele; Piazza della Scala; Brera Gallery, Library, and other Collections; Ch. of S. Marco; Ch. of S. Simpliciano; Arena; Arco della Pace; Castello; Cemetery or Campo Santo.

2nd day.—Ch. of San Carlo; Piazza dei Tribunali; Chs. of Maurizio Maggior, of San Tomaso; Chs. of Sta. Maria delle Grazie, of S. Vittore, of S. Ambrogio; Piazza Borromeo; Ambrosian Library; Chs. of S. Giorgio, S. Satiro, S. Giovanni in Conca; Ch. of S. Alessandro.

3rd day.—Chs. of S. Lorenzo and S. Eustorgio; Porta Ticinese; Chs. of La Madonna di S. Celso, S. Paolo, S. Eufemia, and S. Nazaro; Great Hospital; Chs. of S. Stefano, S. Bernardino, S. Pietro in Gessate, Sta. Maria della Passione; Giardino Pubblico; Museo Civico; Piazza Cavour; Via Alessandro Manzoni; Piazza Belgiojoso; Via de' Omenoni; Piazza and ch. of S. Fedele; Palazzo Marino.

N.B.—The Galleries of the Brera, &c., and Sta. Maria delle Grazie close at 4 p.m., which in summer is very inconvenient.

The following summary of objects with their position may be useful to the hurried traveller:—

At the Centre of the City.—**Cathedral; Royal Palace; *Ospedale Grande (façade and chapel); San Nazaro; Ambrosian Library; Piazza dei Mercanti; *Galleria Vittorio Emanuele; Piazza della Scala, with L. da Vinci's monument; Piazza San Fedele, with Palazzo Marino (façade and court).

North-West.—**Brera, with picture gallery, archæological museum, &c.; Piazza d'Armi; Castello; Arena; Arco della Pace.

West and South-West.—*San Maurizio Maggiore (Luini's frescoes); S. Maria delle Grazie, with *L. da Vinci's "Last Supper;" S. Vittore; *S. Ambrogio; *San Lorenzo; S. Eustorgio.

North-East.—San Carlo; *Public Gardens; Museo Civico (Natural History Museum); Cavour's monument.

Milan, the capital of Lombardy, 450 ft. a. s. (Pop., including suburbs, 296,000) was founded by the Insubrian Gauls. It was taken by the Romans B.C. 222 and became, in point of splendour, the second city of Italy, filled with temples, baths, theatres, statues, and all the structures required for the dignity and luxury of a great capital. Ausonius, who flourished under the Emperor Gratian, towards the end of the 4th cent., assigns to it the rank of the sixth city in the empire. He describes it in these lines:—

"Et Mediolani mira omnia,—copia rerum:

Innumera cultaque domus, fecunda virorum
Ingenia, antiqui mores. Tum duplici muro
Amplificata loci species, populique voluptas
Circus, et inclusi moles cuneata theatri:

Templa, Platinaeque arces, opulensque moneta,

Et regio Herculei celebris sub honore lavacri,
Cunctaque marmoreis ornata peristyla signis,

Maniaque in valli formam circumdata labro;
Omnia, quae magnis operum velut amula formis

Excellunt: nec juncta premit vicinia Romæ."

Procopius, a century later, speaks of Mediolanum as inferior only to Rome in population and extent. Its ancient edifices and monuments have all disappeared, save one portico (*see* San

Lorenzo); a column (see Sant' Ambrogio); a piece of massive wall, forming part of the Monasterio Maggiore; two rather dubious heads called Quintus and Rufus, in the arches of the Corsia di Porta Nuova.

The paucity of Roman remains at Milan must be attributed to the calamities which the city has sustained, having been 46 times besieged. It was sacked by Attila, A.D. 452. But the great destruction was effected after the surrender of Milan to the Emperor Frederick Barbarossa, 1162, when he razed it to the ground. On Palm Sunday, in that fatal year when the Emperor departed in triumph for Pavia, the site of the great city was marked only by a few churches left standing in the midst of ruins. The inhabitants being dispersed in four adjoining villages, the name of Milan was effaced from the Lombard community.

But this event was followed by the great Lombard league, the confederacy against the imperial authority; and in the parliament, held at Pontida, 1167, the deputies of the combined cities determined to bring back the Milanese to their ancient seat, which was effected on the 27th April, 1167, and the city speedily rose again.

About eighty years after the rebuilding of the city commenced the rule of the family of della Torre, by the election of Pagano, lord of Val Assina, as protector; and then followed that of the Viscontis and Sforzas. During the later part of this period Milan attained a state of great prosperity, and when *Ludovico il Moro* made himself ruler in 1476 *Bramante* and *Leonardo da Vinci* were attracted to his service and it also became celebrated for its manufactures of armour, dress, and ornaments.

"Well was he arm'd from head to heel,
In mail and plate of Milan steel."

Milan then set the fashion to the rest of Europe; hence the word *mil-liner*. After the extinction of the family of Sforza, Milan fell, in 1535,

under the power of the Emperor Charles V., who, in 1549, fixed the succession to the duchy of Milan in his son Philip II. It remained under the government of the Spaniards until the death of the last king of Spain of the Austrian line, when it became an object of contention between France and Austria, and was finally given to the latter by the treaty of Utrecht, 1713. In the hands of Austria it remained, until May, 1859, with a few interruptions, the principal of which were the occupation of Milan by the French, in 1733, 1745, 1796 and 1800, and the establishment down to 1815, of the kingdom of Italy, of which Milan was made the capital.

The extent of Milan, when it was rebuilt after its destruction by Frederick Barbarossa, is marked by the canal, which, entering on the N. side, runs nearly round the central part of the modern city. Some of the gates of this first line of fortifications are preserved—the Porta Nuova and Porta Ticinese. The wall called the *bastione*, which now encircles Milan, except on that side which was protected by the Castle, was built by the Spaniards in 1555. A portion of the ground between this wall and the canal is occupied by gardens. All round, just outside this wall, runs the road called the *Strada di Circonvallazione*. The circuit of the modern city is about $7\frac{3}{4}$ m.

The small river Olona on which it is situated is made available for commerce by being connected with three canals, the *Naviglio Grande* (see Rte. 11), drawn from the Ticino, the *Naviglio di Pavia* (see Rte. 22), extending to the Po, and the *Naviglio della Martesana*, which is derived from the Adda and was constructed in 1481 under Francesco Sforza.

The city has none of the picturesque beauty of other Lombard towns. The summer heat is intense, and the cold in winter very much felt.

CITY GATES.

Milan has 12 gates. On the N. side is the *Porta Comasina*, or *Garibaldi*, erected in 1826–28 by the merchants. A short distance beyond is the new extra-mural cemetery or *Campo Santo*.

Next to this, towards the E., is the *Porta Nuova*, built by Zanoia in 1810. The view of the Alps from the rampart near this gate is very fine. The ancient *Porta Nuova* of the mediæval city (1171) near the entrance to the Public Gardens, has been restored; it consists of 2 round-headed arches; some Roman bas-reliefs and inscriptions belonging to the gate erected by the Romans near this spot are let into its walls.

Near the *Porta Nuova* the *Porta Principe Umberto* was opened 1865, cutting through the city rampart in order to form a more direct communication with the rly. stat. The public drive or boulevard is carried over it on an iron viaduct. It is by this gate that travellers by rly. enter Milan, and the avenue between the *Porta Nuova* and *Porta Venezia* forms the Champs-Élysées of Milan.

At the N.E. angle of the rampart is the *Porta Orientale*, now *di Venezia*, rebuilt in 1828 from a design of *Vantini*, the architect of the *Campo Santo* at Brescia. The 8 reliefs and statues were placed here in 1833. *Obs.* Concord and Justice by *Marchesi*.

Near the centre of the E. side is the *Porta Tosa* or *Vittoria*.

At the S.E. angle of the rampart is the *Porta Romana*, built by the Milanese, from a design of *Bassi*, in 1598, to welcome the arrival of Margaret of Austria, the wife of Philip III. of Spain. Just within the gate is the ancient emporium (*sciostra romana*) for merchandise coming from Cremona and Piacenza. Half-way up the Corso at the bridge near the ch. of San Nazaro stood, until 1810, the old *Porta Romana*, erected 1171, to commemorate the return of the Milanese to the city after its destruction by Frederick Barbarossa. The bas-reliefs which de-

corated the gate and illustrated one of the most memorable passages in the chronicles of mediæval Italy, have been preserved by being let into the walls of houses (near the bridge) erected on the site of the gate. The Milanese around, on foot and on horseback, are seen proceeding to the re-erected city, with an inscription pointing out that there they are to make their stay. "*Fata vetant ultra procedere, stabimus ergo.*" The cities of "*Cremona*," "*Brixia*," and "*Bergamum*" are represented by turreted gateways, out of which come forth their allies.—"*Fra' Giacobbo*," thus written, bears the banner of Milan. In another part is a figure in a magisterial robe, surmounting a strange monster with a huge grinning face and bat's wings, which, according to the tradition of Milan, represents the Emperor Frederick Barbarossa.

In the S. side of the rampart, next to the *Porta Romana*, is the *Porta Vigentina*, so called from the village of Vigentino, which lies on this road, at a short distance.

The gate situated nearly in the centre of the S. side of the ramparts is the *Porta Ludovica*, so called in honour of Ludovico il Moro.

Near the W. end of the S. face of the rampart, and to where it forms an angle with the S.W. face, is the *Porta Ticinese*, the gate leading to Pavia, by which Bonaparte entered after the battle of Marengo. Its Ionic portico was built in 1815, from a design of the Marquis Cagnola. The mediæval *Porta Ticinese*, on the borders of the canal, but nearer the centre of the city, was rebuilt, 1861, on the original plan. The central arch in marble is ancient. On the side looking to the canal is a mediæval bas-relief of the Virgin seated between the protecting saints of the city. The suburb of the *Porta Ticinese* was first surrounded with a wall by the Viscontis, and called *Cittadella*, a name which remains.

The *Porta Vercellina*, now *Magenta*,

at the W. extremity of the city, was built in great haste, with materials from the Castello, after a design of Canonica, to receive Napoleon when he came to assume the iron crown.

Beyond here is the *Porta Sempione*, forming the entrance of the great road of the Simplon.

Porta Tanaglia, the N.W. gate, leading also to the Simplon road, received its name from a fortified work, so called, which once stood near it.

Between the *Porta Tanaglia* and the *Porta di Magenta* there is no rampart, the city having been protected on this side by the CASTELLO. This ancient ducal castle, built by Galeazzo Visconti II. in 1358, to keep the Milanese in subjection, was demolished after his death, but rebuilt with increased strength by Gian Galeazzo. On the death of the Duke Filippo Maria, the Milanese rose (Aug. 30, 1447), and, having proclaimed the "*Aurea respublica Ambrosiana*," destroyed the castle. It was rebuilt, 1452, by Francesco Sforza, for the ornament (he said) of the city and its safety against enemies. This building, completed 1476, is the one now standing. In the interior is a keep, where the dukes often resided. Philip II. added extensive modern fortifications, and cut down all the bell-towers which overlooked them. The castle was taken by the French in 1796, and again in 1800, when Napoleon ordered the fortifications to be razed. It has since been converted into a barrack. Of the round towers at the angles, those towards the N. have been replaced by modern brick ones, while the two towards the city, formed of massive granite blocks, remain. During the vice-royalty of Eugene Beauharnais, a Doric gateway of granite, with a portico, or line of arches, now closed, on each side, and in the same style, was erected on the N.W. side; between each arch is a medallion containing the bas-relief portrait of some illustrious Italian military commander. Only traces remain of the frescoes which originally adorned the building.

The modern brick building against the E. wall of the Castello, with its towers and pointed windows, is a riding-school.

The space on which it was intended to erect a forum has been converted into a *Piazza d'Armi*, on the N.W. side of which, outside the Simplon gate, is the

ARCO DELLA PACE. A triumphal arch having been erected with wood and canvas, in 1806, at the *Porta Orientale*, from a design of the Marquis *Cagnola*, upon the marriage of the Viceroy Beauharnais with the Princess Amalia of Bavaria, it was so much admired, that the municipal council resolved that it should be executed in white marble from Crevola, on the Simplon road, the expense to be defrayed out of the 200,000 francs assigned by Napoleon for adorning the city. It was begun in 1807, but on the fall of the kingdom of Italy in 1814, had not risen above the impost of the smaller arches. The works were resumed in 1816 and completed in 1838, in which year the arch was inaugurated at the time of the coronation of the Emperor Ferdinand I. There are three roadways through it, but no transverse passage. On each face there are 4 composite columns. It was originally intended to be embellished with a statue of Victory, in commemoration of the battle of Jena, and with bas-reliefs representing the events of Napoleon's campaigns. When it fell into the hands of the Austrians, it was styled the Arch of Peace, and the sculptures underwent a transformation to make them represent the events which preceded the general pacification of 1815. On the top of the arch is a bronze figure, by Sangiorgio, of Peace, holding an olive-branch, and standing in a car drawn by six horses. Four figures, by *Giovanni Putti*, a Bolognese, of Fame, one at each angle, announce her arrival. On the E. side, the colossal figure to the l. of the inscription represents the river Po, that to the rt. the Ticino; both by *Cacciatori*. The bas-relief, on the l. side, immediately below the en-

tablature, is the battle of Culm, by *G. Monti*. The large bas-relief below represents the entry of the Emperor Francis I. into Milan—by *Cacciatori*. Below this is the capitulation of Dresden, by *C. Pacetti*. On the rt., below the entablature, is the passage of the Rhine. The large bas-relief below this represents the foundation of the Lombardo-Venetian kingdom, and the lowest one the occupation of Lyons; these three are by *Marchesi*. Each of the pedestals of the columns has an allegorical figure in half-relief:—Hercules, by *G. Monti*; Mars and Minerva, by *E. Pacetti*; Apollo, by *Pizzi*. Under the great central arch, a large bas-relief on the rt.-hand side represents the conference of the three allied sovereigns of Russia, Prussia, and Austria, by *G. Monti*. A corresponding one opposite was begun by *Acquisti*, and completed by *Somaini*. On the W. side, the colossal reclining figure to the l. above the entablature, represents the river Tagliamento; the one on the rt. the Adige: both by *Marchesi*. The bas-relief immediately under the entablature on the l. represents the re-institution of the order of the Iron Crown. The large bas-relief is the Congress of Vienna; both these are by *G. B. Perabò*. Below is the occupation of Paris, by *A. Acquisti*. The upper bas-relief on the rt., the entry of the allied sovereigns into Paris, was begun by *G. Rusca*, and finished by his son. The large bas-relief below this represents the Peace of Paris; and the lowest one the entry of the Austrians into Milan in 1814; these two are by *G. Monti*. The four pedestals of the columns on this side represent Vigilance, by *Pizzi*; History, Poetry, and Lombardy, by *Acquisti*. On the N.E. flank of the building is the battle of Leipzig, by *Marchesi*; on the S.W., that of Arcis-sur-Aube, by *Somaini*. The key-stones of the arches are ornamented with allegorical busts. The grand frieze all round was modelled by *Monti* and *Marchesi*. An inscription on it records the entry into Milan of Napoleon III. and Victor Emanuel after the battle of Magenta, 1859.

N. Italy.—1877.

The total cost, including the lodges on each side and the iron railing, was 142,839*l.*; the bronze car and figures on the top 40,000*l.* alone. An easy staircase in the interior leads to the summit. The bas-reliefs have been criticised for a pedantic adherence in the costumes to classical models.

The ARENA was designed by *Canonica*, and opened in 1806, but the portico, gateway, and Carceres have been added later (entrance $\frac{1}{2}$ fr.). It is an ellipse of 780 ft. by 390 ft., and is capable of containing 30,000 spectators. It is surrounded by 10 rows of seats, arranged in the manner of an ancient amphitheatre, and which were intended to be of stone, but for economy were made of turf. At one end of the greater diameter are the Carceres, flanked by towers; at the other a granite triumphal Doric gateway, of good design. At one side of the lesser diameter is a portico of 8 Corinthian columns of polished granite. The arena can be flooded for aquatic exhibitions. In December, 1807, there was a regatta in the presence of Napoleon. Races, balloon ascents, ropedancing, and fireworks, take place here frequently.

STREETS, PIAZZE, PUBLIC GARDENS.

The wider streets radiating from the centre of the town are called "*corsi*," the principal one, the Regent-street of Milan, the *Corso Vittorio Emanuele*, contains the best shops, and runs N.E. from the back of the Cathedral, and is continued by the *Corso Venezia* to the *Porta Venezia*.

The streets, running parallel to and immediately within the canal, retain the name of *terraggi*, or terraces. The Piazza or squares before the churches are in Milan called "*pasquée*" (*pasqua*), and some open spaces where several streets meet are called "*carrobbio*" (*quadrivium*).

Squares.—Milan has few squares, but the *Piazza del Duomo* is scarce surpassed for splendour and attractiveness in any capital of Europe. It has been enlarged and enclosed by a stately

colonnade, and as the central point of the city always presents a busy scene. The cathedral stands in the middle; on one side is the Royal Palace, and on the opposite (N.) side the entrance to the magnificent

**Galleria Vittorio Emanuele*, occupied by some of the smartest shops and cafés in Milan. This lofty *Arcade*, now a favourite promenade and the property of the municipality, was built by British capitalists, 1867, from the designs of *Mengoni*. The plan is a cross, with an octagon, crowned by a cupola 165 ft. high at the intersection. It is roofed with glass, is decorated with statues of Italian worthies, and the walls are ornamented with frescoes. At night it is brilliantly lighted with gas, which is lighted in the cupola by a machine running round it on a sort of railway. The chief passage, 640 ft. long, leads to the

Piazza della Scala, where stands the theatre of that name. In the middle of this square is the colossal marble statue of *Leonardo da Vinci* (b. 1452, d. 1519), erected 1872, by P. Magni. The granite pedestal bears on its 4 sides marble bas-reliefs of Leonardo's varied artistic accomplishments as painter, sculptor, architect, and engineer. At the base are statues of his greatest pupils—Beltraffio, M. Oggione, Cesare da Sesto, and A. Salaino. In this square is the Casa Brambilla, whose façade is decorated with terra-cotta and moulded brickwork. Close by this square is the small

Piazza S. Fedele, so named from the ch. which stands on one side of it. Another side is formed by the Palazzo Marino, which presents perhaps the best façade in Milan, designed by Galeazzo Alessi for Tomaso Marino (1555), and is now the Municipio. There is a small but handsome cortile.

Issuing out at the N.W. corner of the Piazza del Duomo, you enter at once into mediæval Milan, by the *Piazza de' Mercanti*. In the middle is the Palazzo degli Archivi, on the S. side the Loggia degli Osii, and on the opposite side the Palazzo della Città.

To the E. of the Piazza del Duomo

is the *Piazza della Fontana*, with a granite fountain, erected 1870, in the middle. On one side of it stands the Archbishop's palace. Not far distant is the small *Piazza dei Tribunali*, with a statue by Grandi, erected 1871, of the jurist *Beccaria*, born at Milan 1738, d. 1794. Near at hand are the Law Courts.

The *Piazza Borromeo*, between the Cathedral and S. Ambrosio, has a bronze statue of *San Carlo*, by *Bussola*, formerly in the Cardusio; it stands in front of the small ch. of Santa Maria Podone, belonging to the Borromeos, whose palace forms two sides of the square. In the *Piazza San Sepolcro*, in front of the library he founded, is a statue of Cardinal *Federigo Borromeo*, by *Costi*, 1865. In the *Piazza Cavour*, between the Porta Nuova and the Giardino Pubblico, a graceless monument to *Cavour* was erected 1865: the bronze statue of the great minister is by *Tabacchi*, a Milanese sculptor; that of Fame is by *Tantardini*.

There were formerly many crosses and similar monuments in the streets and crossways, but most of them have been removed. Of those that remain, the "*Leone di Porta Orientale*," a small column at the end of the Corso Vittorio Emanuele, is the principal. It is said to commemorate some victory gained by the Milanese over the Venetians; but the lion is not that of St. Mark. In the Corso is the *Galleria di Cristoforis*, a kind of Burlington Arcade, with shops, designed by Pizzala, in 1832.

The GIARDINO PUBBLICO, on the N.E. side of the city, is a handsome public promenade, with trees, watercourses, and a circular building in the centre for a café-restaurant. The large Giuliani palace on the W. side contains the Museo Civico of Natural History. Exhibitions of modern works of art, &c., are held in autumn, in a building well fitted for the purpose.

CHURCHES.

**DUOMO.—The present building is the second, perhaps the third, re-edifi-

cation of the original structure, which St. Ambrose, in his letter to his sister Marcellina, calls the great new Basilica. The primitive cathedral was destroyed by Attila.

The first stone of the present Duomo was laid by Gian' Galeazzo Visconti, in 1387. For an architect, it is commonly said that he had recourse to the freemasons of Germany, and that he obtained the services of Heinrich von Gmünden. However, Mr. Perkins, after examining the evidence upon this point, is of opinion that the first architect was an Italian, Marco da Campione, who died in 1390. He may have studied north of the Alps, or procured the help of Germans. By such an hypothesis, the difference in style between this and other Italian churches of the time might be accounted for. Italians were afterwards called in; amongst others, the celebrated Brunelleschi of Florence. But Germany still continued to be considered as the school of the architects of the cathedral; and as late as 1486 Gian' Galeazzo Sforza addressed letters to the magistrates of Strasburg, requesting them to send him the master-mason of their *Domkirche*, Hammerer, for the purpose of advising upon some difficulties in the construction.

The building has been often interrupted, and the edifice is yet unfinished in some of its details. It is said to have cost first and last 5 millions sterling. The octagon cupola was vaulted by the *Omodei* (father and son), 1490-1522; the 3 western divisions or arches of the nave were not completed till 1685. The central tower and the spire, of great beauty, which crowns it, were completed in 1772, from the designs of *Croce*; and the gable and upper range of windows of the front, as well as very many of the buttresses and pinnacles, between 1806 (when the works were resumed by order of Napoleon) and the present time. In this long succession of years many of the first artists of Italy, amongst whom may be named *Bramante*, *Leonardo da Vinci*, and *Giulio Romano*, gave their advice and assistance.

It seems that the original designs

for the façade had been long lost, and the portion of the nave, as erected, wanted three of its arches. A façade of black and white marble, built considerably within the line of the present structure, curtailed the nave by one-third of its just length; and, as far as this had been raised, it was unfinished, and inelegant. Pellegrini was employed in 1560 by St. Carlo Borromeo to complete the front, and he designed an Italian façade upon a magnificent scale. St. Carlo died; Pellegrini was summoned to Spain by Philip II. to paint the Escorial, and the work was carried on very leisurely by other hands, amongst them by *Castelli* and *Francesco Ricchino*, who, altering the designs of Pellegrini, gave to the Roman doors and windows that exuberance of ornament which they now exhibit. Some of the architects of Lombardy strongly protested against the admixture of Roman architecture begun by Pellegrini, and advocated the reconstruction of the façade in the Pointed style. About 1790 it was determined to Gothicise the façade, preserving, however, the doors and windows of Pellegrini and Ricchini, on account of their elaborate elegance; and in order to apologise for the discrepancy of the styles, an inscription stating this reason was engraved on the corner buttress of the front.

To these works Napoleon gave great impulse, and their continuation was entrusted to a commission, under whom the façade was brought to its present form, chiefly by the insertion of three Gothic windows; and the greater number of the pinnacles and flying buttresses of the rest of the building were completed. The cost of these undertakings during the French government amounted to about 3½ millions of francs. 1½ million of this sum was derived from the sale of the lands belonging to the Duomo, the remainder from the property of the suppressed monastic institutions. After the revolution of 1848, the supplies were for a time cut off; still a good deal had been done during the Austrian occupation.

When Amati inserted the Gothic

windows, he supported them by bearing-arches of granite; so that, if it should hereafter be thought expedient to remove the Romanised doors and windows, the operation can be performed without injury to the superstructure.

When Gian' Galeazzo endowed the Duomo, he included in his donations the marble-quarries of La Gandoglia, in the valley of the Toccia, on the Simplon road, and of that material the building is entirely constructed. Time gives to this marble a fine warm yellow tint.

In the tracery there is an unusual approximation to the *flamboyant* style. This was probably owing to the influence of the French Gothic, as it is most apparent in the great E. window, which was built by Campania from the designs of Nicholas Bonaventure of Paris (1391).

The E. end is probably the most ancient portion of the structure. It is calculated that the niches and pinnacles of the exterior will contain a *population* of 4500 statues. The excellent sculptures of the central door, by *Bono*, *Castelli*, and *Vismara* (about 1635), may be especially pointed out. The tympanum contains a bas-relief representing the creation of Eve. The arabesques in the pilasters are allusive to the works of the other days of the creation.

In the compartments for the bas-reliefs there is a great variety of detail. Many of the artists were from Como. A careful observer will discover in them not a few of the symbolical representations of an earlier age in modern forms. The caryatides, by *Rusca* and *Carabelli*, are in finely varied attitudes.

The traveller, in order fully to understand the details of the building, should ascend the roof (fee 25 c.). A staircase, the entrance to which is at the W. corner of the S. transept, leads by 158 steps to the roof. The cathedral is open from 5 a.m., but the best time to enjoy the magnificent panoramic view is the evening, the plains being generally covered with mist at an earlier hour.

Steps upon the flying buttresses afford an ascent to the different levels. Two staircases, winding in turrets of open tracery, lead to the platform of the octagon, and a similar staircase in the spire conducts to the belvedere or gallery, at the foot of the pyramid, or flèche, which crowns it. These turrets were executed by *Antonio Omodei*, between 1490 and 1494. The open tracery was executed by *Amici* of Cremona. The whole is of exquisite finish.

Amongst the statues on the exterior, *obs.* on the S. side, David and Abigail, St. Helena embracing the Cross, St. Lucia and Judith, St. Athanasius, St. Peter, and the Emperor Constantine! On the N. side are some caryatides supporting an aqueduct, and the Magdalen, held up by four angels.

From the octagon gallery there is a noble *view* of the plain of Lombardy, studded with cities and villages and church-towers; the whole walled in, on the N. and E., by the snowy Alps. To the eastward, in a line with the cupola of Sta. Maria della Passione, is the plain watered by the Lambro, called the Martesana, and beyond are the mountains of the province of Brescia, which towards the N. are connected with those of the Seriana and Brembana valleys, and then with the Resegone, on l., which rises above Lecco, and is distinguished by the serrated or sawlike form of its summit. The lower ridges, to the W. of this forms the hilly country of the Brianza, behind which, and in a line with the Porta Nuova, rises the mountain of S: Primo, which stands between the two southern arms of the Lake of Como. To the l. of S. Primo rise the mountains which encircle the Lakes of Como, Varese, and Lugano, with the snowy peaks about the St. Gothard beyond. Still farther to the westward, the Simplon is distinguished, and then Monte Rosa. Exactly W., Mont Cenis may be seen, and still farther to the l. the sharp snow-capped pyramid of Monte Viso. In a line with the Porta Ticinese the Apennines begin, among which the most remark-

able point is the Penice. Towards the S.E., and in the line of the Porta Romana, is the insulated group of hills of St. Columbano, and then the vast plain of the Po, in which may be distinctly seen on a clear day Lodi, Cremona, and Crema. By ascending to the gallery just before sunrise, the visitor may sometimes enjoy the striking spectacle of the rays of the sun catching successively the snow-clad peaks of the Alps long before the orb itself has appeared on the horizon.

Interior.—Mr. Street, after criticising the exterior, proceeds to say that, on advancing into the interior the first feeling must be . . . "delight that anything so magnificent and so perfect should ever have been reared on the southern slopes of the Alps, to exhibit to the eyes, as it were, of enemies the full majesty and power of the pointed architecture of the North. Absolutely and without doubt the grandest interior in the world is this noble work. Its grandeur amazes one at first, and delights all the more afterwards, as one becomes on more intimate terms with it, and can look at it with less emotion than at first." The ground-plan is a Latin cross, terminated by an apse or tribune of 5 sides. The body is divided into a nave and 4 aisles, by 4 ranges of colossal clustered pillars, with 9 intercolumniations. The transepts and the chancel end are divided into three aisles. There is no triforium, and the vaultings of the roof spring at once from the pillars: hence arises an appearance of great loftiness. 52 pillars, each formed by a cluster of 8 shafts, support the pointed arches on which the roof rests. The total height of each pillar of the nave and chancel is 80 ft. The diameter of the shaft is 8 ft. 3½ in. The diameter of the 4 great pillars which support the octagonal cupola is one-fifth greater. The beautiful capitals of the nave and choir were designed by *Filippino of Modena*, in 1500; the lower part is formed by a wreath of foliage, mixed with figures of children and animals; above is a circle of 8 niches, corresponding to the

intervals between the 8 shafts of the clustered pillar, and each containing a statue covered by a canopy. The shafts which divide the niches terminate in a pinnacle surmounted by a small statue. The roof is painted to represent an elaborate fretwork. The execution is modern, but the design, as well as this mode of ornamentation, is ancient. Its effect is very much to mar the grandeur of the building. The 5 doorways on the inside were designed by Fabio Mangoni in 1548. Flanking the great centre doorway are two granite columns from Baveno, each of a single block, given by San Carlo. The height of each shaft is 35 ft., the diameter 3 ft. 10½ in.; the cost of quarrying and finishing them amounted to £1948.

The principal dimensions of the Duomo are as follows:—

| | Eng. ft. |
|---|----------|
| Extreme length | 486 |
| Breadth of the body | 252 |
| Between the ends of the transepts. | 288 |
| Width of the nave, from centre to centre of the columns, which is double the width of the aisles measured in the same way | 63 |
| Height of the crown of the vaulting in the nave from the pavement | 153 |
| Height from the pavement to the top of the statue of the Madonna, which crowns the spire | 355 |

The pavement is crossed by a meridian line, laid down by the astronomers of Brera in 1786. Originally all the windows were filled with painted glass. Pellegrini designed those in the nave: much glass remains, of extraordinary brilliancy, but a great deal is lost. The restoration of the painted windows of the apse has been completed by Milanese artists. The lower ranges contain subjects from the Apocalypse. Parts of the glass, too, in the S. transept, and the W. window, are modern. These restorations are poor in design.

Behind the altar are three gigantic windows, each 76 ft. high, and 30 ft. wide, best seen with the morning sun behind it. The effect of the brilliant background is much heightened by the dark bronzes of the pulpits.

Suspended from the vaulting of the

octagon over the altar, is a reliquary, said to contain one of the nails of the Cross, which annually, on the feast of the Invention of the Holy Cross (3rd May), is exposed upon the altar.

The more remarkable objects in the Duomo, beginning from the W. end, are, on the rt., under the 4th window, the monument (1394) of Marco Carelli, a benefactor of the Duomo. It is a Gothic altar-tomb by Filippino of Modena, with small figures in niches. Under the 6th window is the altar of St. Agatha, with a picture by *Federigo Zuccherò*, and 2 emblematic statues; then that of St. John the Evangelist, by *Melchior Gherardini*. In the next is a picture by *Fiammenghino*. These altars were erected in the time of the Archbishops Borromeo.

According to the strict Ambrosian rule, there ought, as in the Greek Church, to be only one altar in the cathedral, and the Duomo was planned accordingly. Other altars have been introduced, but there are fewer than is usual in Roman Catholic cathedrals; and the chapels are much less prominent than in similar buildings.

In the S. transept is the monument, erected by their brother, Pope Paul IV., to the brothers *Giacomo* (d. 1556) and *Gabriele* (d. 1531) *de' Medici*, the former being the pirate Marquis of Marignano, the uncle of San Carlo, executed in bronze by *Leon Leonì*, and said by Vasari to have been designed by *Michael Angelo*. In the splendid window E. of this tomb, the armorial bearings of the deceased are introduced. This Medici, often called *il Medichino*, was not of the family of the ducal house of Florence, though the armorial bearings are the same.

In the aisle at the end of the S. transept, is the chapel of San Giovanni Bono. The pilasters of the arch and its archivolt are covered with elaborate bas-reliefs by *Simonetta*, *San Pietro*, *Zarabatta*, *Brunetti*, *Bussola*, and others. The figures of Justice and Temperance, by *Vismara*, are good, but the chief merit is rather to be found in the exuberance of composition and high finish of the groups and tablets—some of which are taken from

the life of San Giov. Bono. The statue of the Guardian Angel is by *Buzzi*, that of St. Michael by *Giov. Milanti*. (On one side is the entrance to the underground passage leading to the Archbishop's Palace, and, on the other, that of the staircase which leads to the roof.) Next is the altar of the Presentation of the Virgin, by *Bambaja* (1510), who has attempted a difficult representation of perspective in sculpture. The statue, by *Agrati*, of St. Bartholomew flayed, formerly on the outside of the cathedral, has been removed into the S. transept. The inscription, "*Non me Praxiteles, sed Marcus finxit Agrates*," is adopted from an epigram in the Greek Anthology.

The small monument close by, of *Giovanni Andrea Vimercati*, a canon of the cathedral, has two heads in low relief by *Bambaja* (1537-1548).

The large alto-relievo of the Martyrdom of Santa Apollonia is by *Ercole Brocaccini*. The statues of St. Satirus, by *Bacciatori*, and St. Ambrose, by *Gaetano Monti*, were placed here in 1842.

Entering the aisle behind the choir, the elaborate Gothic doorway, composed of foliage intermixed with imagery, on the rt. hand, leads to the southern sacristy. Then follows a sitting statue of Pope Martin V. by *Jacopino di Tradate*, erected by Filippo Maria Visconti, to commemorate the consecration of the high altar by that pontiff.

The black marble tomb of *Cardinal Caracciolo*, governor of Milan during the Spanish domination (d. 1538), with the figures by *Bambaja*, is striking in its general effect.

On the wall beneath one of the 3 great E. windows is a marble tablet with a monogram of high antiquity, called the "*Chrismon Sancti Ambrosii*," and which contains the A and Ω, together with other symbols. Some suppose it to be a Gnostic monument. Near this, engraved on two black marble tablets, on each side of a dedicatory inscription to S. Carlo, is a long list of relics of saints preserved in the cathedral, including 10 bodies.

Farther on is the tomb of *Ottone Visconti*, Archbishop and *Signore* of Milan (d. 1295); it is earlier than the foundation of the present building. It is striking from its form and colour, being of bright red Verona marble. He left his goods and chattels to the Knights of St. John, who erected this monument. The same tomb, by a singular economy, serves as that of Archbishop Giovanni Visconti (d. 1354), who also united in his person the temporal and spiritual supremacy of Milan.

Near this is the sitting statue of Pope Pius IV. (1559-1565), by *Angelo de Manis*, a Sicilian (1560). The elegant semi-Gothic bracket which supports it is by *Brambilla*. An inscription found under a house near the Cathedral, stating that it was erected in 1386, has been placed on the wall near Ottone Visconti's tomb. Beyond the entrance to the N. sacristy is a poor monument to 3 members of the Arcimboldi family, who were archbishops of Milan.

The circuit wall of the choir, towards the aisles, is covered with *Bas-reliefs*, representing the history of the Virgin. The subjects are divided into compartments by angels, whose attitudes are finely varied.

Entering the N. transept, we come to the altar of Santa Prassede, with an alto-relievo by *Marc' Antonio Prestinari*. The painting of the Annunciation is a copy of that of *Giotto* at Florence. The next chapel, of the Crucifix, has a large indifferent alto-relievo over the altar. The chapel of the Holy Sacrament, at the end of the N. transept, called *dell' albero*, from the bronze *Seven-branched Candelabrum* which stands before it, contains some fine bas-reliefs, and a statue of the Madonna, by *Buzzi*. In front of this altar are the slab tombs of Cardinal Federico Borromeo, the nephew of S. Carlo, of Card. Caccia, and of 2 archbishops of the Visconti family. The very curious *candelabrum* just mentioned was presented to the cathedral by the arch-priest Trivulzio, in 1562; but it is probably of much earlier date. The 4 feet are composed

of grotesque dragons, with tails turned back on the central stem. Foliage unites the bodies of the dragons, and little angels are seen contending with demons and wild creatures; whilst below are representations of men in torment. Some 5 feet above the base the stem is encircled with foliage, scrolls, and figures of the Virgin, Child, and the three kings with their gifts. The next chapel is dedicated to St. Catherine of Siena. Near this is the tomb of Archbishop Archinto, with a bust.

In the N. aisle of the nave, the first altar has a picture of St. Ambrose absolving Theodosius, by *F. Baroccio*; beyond which is a Marriage of the Virgin by *F. Zuccherò*. Then follows an altar with the Crucifix which was carried about the city, before St. Carlo, during the plague at Milan. The two modern statues at the sides are St. Martha, by *Cacciadore*, and the Magdalen, by *Monti*. The next space contains an altar-tomb, erected in 1480, and restored in 1832; it has a good bas-relief by *Marchesi*. The Baptistery—a small square temple supported by 4 columns of marble—is by *Pellegrini*. It contains an ancient *labrum*, from a bath of the lower Empire, used as a font—the Ambrosian ritual requiring baptism by immersion. Near the Baptistery, in the N. wall of the 1. aisle, are 8 red marble statues, in relief, of saints, of an early date, with a mediæval bas-relief of the Virgin and Child, St. Paul, and St. Catherine.

Two of the great pillars supporting the octagonal cupola, on each side of the choir, are encircled by *Pulpits*, partly of bronze, begun by direction of San Carlo, and completed by his nephew, Cardinal Federico Borromeo. These are covered with bas-reliefs by *Andrea Pellizone*, and rest on colossal caryatides, representing the symbols of the Evangelists, and the four Doctors of the Church, SS. Gregory, Jerome, Ambrose, and Augustine, bending and spreading forwards to support the superstructure, modelled by *Brambilla*, and cast by *Busca*.

The choir was designed by *Pelle-*

grini. The richly carved stalls of walnut-wood, with bas-reliefs, represent the history of St. Augustine and St. Ambrose. The organ-cases are rich with gilded carvings and paintings by *Figini*, *Camillo*, *Procaccini*, and *Giuseppe Meda*.

On the high altar is a magnificent tabernacle of gilt bronze, with figures of the Saviour and the Twelve Apostles, by the *Solari*, the gift of Pius IV. A handsome Gothic candelabrum hangs from the roof of the choir. Beneath the choir is the subterranean church, in which service is celebrated during the winter season, as being warmer than the vast one above. This lower ch. is from the designs of *Pellegrini*. From it is the entrance into the *Subterranean Chapel of San Carlo*, rebuilt in 1817, from the designs of *Pestagalli*, in the form of a lengthened octagon (*open* daily before 10 a.m.; at other times 1 fr., and for showing the relics 5 fr.). It is lighted by an opening in the pavement of the ch. above but not sufficiently to allow of the objects in it being seen without the aid of tapers. The walls are covered with 8 oval bas-reliefs, in silver-gilt, representing the principal events of the life of the saint, viz.—The Birth of San Carlo; his presiding at the Provincial Council of Milan (1505), in which canons were enacted virtually protesting against some of the worst abuses of the Roman Church; San Carlo's distribution to the poor of the proceeds of the sale of the principality of Oria. (He had a life-interest in this domain, which he sold for 40,000 crowns; and he ordered his almoner to distribute it amongst the poor and the hospitals of his diocese. The almoner made out a list of the items, how the donations were to be bestowed which, when added up, amounted to 42,000 crowns. But when he found out the mistake, he began to revise the figures. "Nay," said San Carlo, "let it remain for their benefit"; and the whole was distributed in one day.)—San Carlo's administration of the Sacrament during the great plague.—The attempt made to assassinate him. (San Carlo had laboured to introduce salutary reforms

into the order of *Umiliati*, whose scandalous mode of living had given great offence. Some members of the order conspired to murder him. A priest named Farina was hired to execute the deed. He gained access to his private chapel, and as San Carlo was kneeling at the altar, fired at him point blank with an arquebus. At this moment they were singing the verse, "Let not your heart be troubled, neither be ye afraid." The bullet struck San Carlo on the back, but did not penetrate his silken and embroidered cope, and dropped harmless on the ground; and the failure of the attempt was considered as an interposition of Providence. San Carlo continued in prayer, while all around him were in consternation. The assassin escaped for a time, but was ultimately executed, though San Carlo endeavoured to save him.)—The great translation of relics effected by him.—The death of San Carlo. (He died 4th November, 1584, aged 46 years, his life having been unquestionably shortened by his austerities.)—His reception into Paradise. These tablets are surrounded by fanciful ornaments. Thus round a tablet given by the money-changers are cornucopias pouring out money, the coins being real golden florins, pistoles, ducats, &c. Jewels, crosses, rings, and other votive gifts are hung around.

The body of the saint is deposited in a gorgeous shrine of silver, the gift of Philip IV. of Spain. The corpse, dressed in full pontificals, is seen through panes of rock-crystal, for the working of which the Milanese artists were celebrated. The skill of embalmers has not been able to preserve the body from decay. The brown and shrivelled flesh of the mouldering countenance scarcely covers the bone; the head is all but a skull, and the face, alone uncovered, offers a touching aspect amidst the splendid robes and ornaments in which the figure is shrouded. Upon the sarcophagus, and worked upon the rich tapestry, is repeated in golden letters San Carlo's favourite motto, "*Humilitas*," which long, however, before his time

had been borne by the Borromeo family. "Amid the changes and revolutions of Italy no one has dared to violate the sanctity of his chapel or take away a jewel from among the offerings of his votaries. What the good saint, whose motto was '*Humilitas*,' would have thought of the gold, silver, gems, and crystal lavished upon him, we can all imagine."—*Mrs. Jameson.*

On the anniversary of San Carlo (Nov. 4) large pictures are suspended between the pillars of the transepts and nave, representing the events of his life, and the miracles which he is supposed to have performed. The body of the saint may be seen on the eve and festival, and during the octave, when the crypt is open and much resorted to by devotees.

The principal or S. sacristy contains some objects of interest (admission 1 fr.); the remains of a much larger collection. *The Evangelisterium*, the cover richly worked in enamel, a MS. copy of the Gospels, from which the archbishop reads portions on certain great festivals. It was given to the Duomo by Archbishop Aribert, 1018, but is probably of much older date than his time, the workmanship of the enamel appearing to be of the Carolingian era. A small vessel of ivory, ornamented with whole-length figures, the Virgin and Child, and the Evangelists, placed beneath Lombard arches. It was given to the ch. by Archbishop Godfrey, by whom it was used at the coronation of the Emp. Otho II., A.D. 978. Two *diptychs* of the Lower Empire, of good workmanship, representing events in the history of our Lord; Greek inscriptions, not all correct in their spelling, and one almost inexplicable. Full-length statues of *St. Ambrose* and *San Carlo* in silver. The first was given by the city in 1698, and was the work of Scarpoletti and twenty other goldsmiths. There are small statues of gold in the pastoral staff, and events in the history of the saint are delineated on his chasuble. The statue of San Carlo was given by the goldsmiths in 1610. Several busts of the same material and character.

A mitre, said to have been worn by San Carlo during the pestilence. It is embroidered with the brightest feathers, and was probably brought from some of the Spanish American convents. The statue in marble of the Saviour here is by *C. Solari*.

There are also some splendid specimens of goldsmiths' work, reliquaries, ostensories, crosses, rings, &c., particularly a *Pax*, by *Caradosso*, the gift of Pius IV. It contains many figures; the principal group represents a Deposition from the Cross; the figures are worked with the utmost delicacy. *Ambrogio Foppa*, nicknamed *Caradosso*, was a Milanese, the contemporary of Cellini, and earned the praise of the jealous Tuscan. He was also a die-sinker, in which art he excelled, and an architect. Foppa was not handsome: and a Spanish grandee having in contempt called him "*Carad'Osso*," or Bear's Face, he very innocently adopted the name, without understanding it, perhaps thinking it a compliment.

The Ambrosian rite is almost the only national liturgy in the West which has been spared by the Roman Church, and it is probably much older than the Roman Liturgy. The *Rito*, or *Culto Ambrosiano*, is in use throughout the whole of the ancient archbishopric of Milan. Several attempts have been made to introduce the Roman Service in its place, but they have been foiled by the attachment of the clergy and the people to their ancient rite; and even in the present age "*noi Ambrosiani*" is an expression employed with a certain warmth of national feeling. The service is longer than the Roman. The Scriptures are not read from the Vulgate, but from the ancient version called the *Italica*, which preceded that made by St. Jerome. No musical instrument is permitted except the organ; the melodies of modern music are rarely introduced, and the monotonous chant maintains its supremacy. There are many minor differences in the ceremonies, which are anxiously retained, extending even to the shape of the censers or *turiboli*.

A species of tunnel connects the Duomo with the *Archiepiscopal Palace*. Annexed to it is a workshop belonging to the fabric, in which is the model of one of the plans for completing the front of the Duomo. It is so large that a man can stand up in it; but it is sadly broken and neglected. According to this plan the front would have had a noble portal of Gothic arches, not unlike Peterborough. Opposite the E. end of the Cathedral is a large building called the *Fabbriceria del Duomo*, the residence of the dignitaries and officials connected with the Cathedral.

S. Alessandro. This ch. belonged to the Barnabites, by whom it was rebuilt in 1602, from a design of one of their order, Lorenzo Binaghi. It was restored in 1834. The façade is overloaded with ornament in bad taste. There is a large cupola over the nave, and a smaller one at the transept. The interior is rich with decorations and paintings, some of these being by *C. Procaccini* and *D. Crespi*. The wooden confessionals deserve notice. The Barnabites, in 1723, established here, in emulation of the Jesuits, a college for noble families.

**SANT' AMBROGIO*, near the Naviglio at the W. end of the city. This basilica was founded by St. Ambrose, when Bp. of Milan, and dedicated by him June 19th, 387, to *SS. Gervasius* and *Protasius*, martyrs during the Neronian persecution, A.D. 67, and whose remains he removed to this ch., after their position had been, according to the tradition, revealed to him in a vision. Posterity has transferred the dedication to the founder. This structure exhibits many of those arrangements which were adopted in the early ages of the Church. In front is the *atrium*, or cloistered court, beyond whose precincts the catechumens were not to pass. As it now stands, it was built by Abp. Aspertus (about 868–81), and is the most ancient ecclesiastical structure in Milan. When restored in 1631 by the architect *Richini*, by order of Cardinal Federigo Borromeo

—an operation rendered indispensable by its impending ruin—all its features were preserved with little alteration.

The atrium is supposed to date from the 9th century, and is an oblong square surrounded by arcades, having 3 arches at each end and 6 on each side, supported by pilasters with half-columns—the sculpture on the capitals of which, animals and runic knots, are good specimens of early Christian art.

The architecture of Sant' Ambrogio may be called Lombard (*i.e.* with circular arches), that style usually called Romanesque. The 5 arches of the front are very characteristic—those above enclosing a gallery which stands over the peristyle. Fragments of frescoes still remain on the walls of the atrium, round which are arranged slab tombs, urns, altars, votive and sepulchral inscriptions, found in 1813, when the pavement of the basilica was taken up and repaired. Some of the inscriptions are remarkable from the corruption of the Latin, exhibiting, perhaps, specimens of the colloquial dialect. Two small panels,—one at the top of each of the folding-doors, are said to be part of the gates of the Basilica Portiana, now the ch. of San Vittore al Corpo, which St. Ambrose closed against the Emperor Theodosius after his merciless slaughter of the inhabitants of Thessalonica. These relics are of cypress-wood, and, though not decayed, bear the marks of extreme age. The doors, of wood, are ornamented with foliage and Scripture histories. The general costume and treatment of many of the figures is that of the 15th cent.: they were restored in 1750, when the two bronze masks of the knockers were added. Over the side doors are rude reliefs of a martyr between two lions, and of marine monsters.

The architecture of the interior was, like the atrium, Lombard. In the 13th cent. Gothic arches were built up under the circular ones which support the roof, in order to strengthen them; but these have been removed during a complete restoration of the church

(1870-74), and new round arches of brick have been supplied.

The inside of the ch. was originally divided on the plan into square portions, each division having two semicircular arched openings on each side below, and two above in the gallery, and a vaulting of semicircular groined arches, groinings being added on the roof. The fourth square is covered by the octagonal lantern, which is probably an addition of the 13th cent. The parallel walls of the building continue a little beyond the lantern, and terminate in the ancient tribune, between which and the navé rises the *Baldachino* over the high altar, supported by 4 columns of red porphyry, said to have come from a temple of Jupiter that stood on the site of S. Maurizio Maggiore. In front of the Baldachino is a gilt bas-relief, Christ seated between two personages kneeling, offering to one a book with the inscription *CAPIAT LIBRUM SAPIENTIE*, to the other two rods with a kind of key, supposed to indicate St. Peter. The high altar stands on the spot where St. Augustine was baptised by St. Ambrose, and where the Kings of the Lombards used to be crowned, including Berengarius, 888; Lothair, 931; Otho the Great, 961; Henry IV., 1081; Henry VII. (of Luxemburg), 1311; Lewis the Bavarian, 1327; Sigismund, 1431.

The * *Paliotto*, or facing of the altar, is one of the most remarkable monuments of goldsmith's art of the middle ages, and except on high festivals is kept covered up. (A fee of 5 frs. to see it.) It was presented by Archbishop Angilbertus II. (about 835), and its interest is increased by the preservation of the name of the artist, "Wolvinus," who describes himself as "Magister Faber," or Master Smith, just as the famous Wieland is styled *Meister Schmied* in the *Nibelungen Lay*. His name seems to indicate that he was of Teutonic race—a circumstance which has excited much controversy amongst Italian antiquaries. The front of the altar is of plates of gold; the back and sides are of silver; all richly enamelled and set

with uncut precious stones. The golden front is in 3 divisions, each containing smaller compartments; in the centre one are 9, containing our Lord, the emblems of the Four Evangelists, and the Twelve Apostles. The two lateral compartments contain the principal events of the life of our Lord. The sides and the back of the altar, though less valuable in material, are perhaps more beautiful than the front, from the greater variety of colour which they exhibit. The bas-reliefs on them include, on the l.-hand side, 8 angels bearing vials, and 4 medallions, representing SS. Ambrose, Simplicianus, Gervasius, and Protasius: on the rt.-hand side, the 4 archangels, Michael, Gabriel, Raphael, and Uriel, 4 angels with vials, and 4 saints, SS. Martin, Maternus, Nabor (who suffered martyrdom with S. Felix, at Milan, A.D. 304), and St. Nazarus.

On the back are represented the principal events of the life of St. Ambrose, in 3 grand compartments divided into smaller tablets, separated by enamelled borders. In the *Centre*: The archangels Michael and Gabriel. St. Ambrose bestowing his blessing upon the Abp. Angilbert; and, in the *pendant*, he is also blessing the master-smith Wolvinus. On the *Lateral tablets* the history begins with the lowest tablet at the l. corner. (1.) The omen of future eloquence, bees swarming around the sleeping child, whilst he was lying in one of the courts of his father's palace at Arles. St. Ambrose, born A.D. 340, was the son of the prefect of the Gauls. Nearly the same story is told of St. Dominic, and of Pindar. (2.) Ambrose proceeds to take the command of the eastern and Ligurian provinces of Italy. (3.) Having been chosen Archbp. of Milan by acclamation (A.D. 375), he attempts to escape his promotion by flight. (4.) His baptism, which did not take place until *after* he was nominated by the people to the archbishopric. (5.) Ambrose ordained bishop. (6, 7.) Whilst entranced he is present, in spirit, at the funeral of St. Martin of Tours. (8.) St. Ambrose preaching, but prompted by angels. (9.) Heals the

lame. (10.) He is visited by our Lord. (11.) The apparition of the angel calling St. Honorat, Bp. of Vercelli, to administer the viaticum to St. Ambrose, then on his death-bed. (12.) His death; angels receiving his soul. This monument is important as an authentic record of ecclesiastical costume. Beneath the altar is a large silver urn, which contains the bones of SS. Gervasius and Protasius. It has been thought that the remains of St. Ambrose were also placed beneath the altar, but this is open to doubt, although it is certain that they were interred somewhere in the basilica.

Near the end of the singing-gallery, towards the altar, is an ancient half-length figure in bas-relief, with shaven head and chin, pallium, and pontifical garments, the right hand raised in the act of giving benediction, the left holding an open book on which is written "*Sanctus Ambrosius.*"

On the left side of the nave, placed upon a granite pillar, is a *Serpent of bronze*, said to be the brazen serpent of the desert (in spite of the Scripture account of the destruction of that type), and as such was given, in 1001, to the Abp. Arnulphus by the Emp. of Constantinople. It is probably an Alexandrian talisman of the 3rd or 4th cent. The bronze cross on the opposite side of the nave is of the 9th cent.

The *Pulpit* is a curious structure, standing upon 7 circular arches. It is said to have been rebuilt in 1201; but most of the ornaments are so evidently of the earliest Lombard period, that it can only have been then repaired. *Obs.* a very rude bas-relief, representing an *Agape*, or love-feast. The bronze eagle for supporting the book, with the figure of the Saviour beneath, is of the workmanship of the Lower Empire. Beneath it is a well-preserved Christian sarcophagus, called without any reason the tomb of Stilicho; the cover, with Christian emblems, appears not to have belonged to it originally.

Near the entrance of the choir are 2 slabs with inscriptions, one covering the tomb of Abp. Anspertus, the other that of the Emp. Louis II., d. 875.

The eastern Apse is the most unaltered portion of the edifice. The vaulting is covered with **Mosaic* upon a gold ground—a splendid specimen of the Byzantine style. It represents the Saviour, and SS. Protasius, Gervasius, Satirus, Marcellina and Candida, and the 2 cities of Milan and Tours, in allusion to the legend of St. Ambrose being present at the death of St. Martin without leaving Milan. The inscriptions are partly in Greek, and partly in Latin. The character of the work is certainly no later than the 9th cent.

In the centre of the choir is a marble throne, called the *chair of St. Ambrose*, of an ancient form, decorated with lions at the arms, and a simple scrollwork. It is, in fact, the primitive throne of the Abps. of Milan, on which they sat, according to the ancient practice of the Church, in the midst of the 18 suffragans of the province, of whom the most northern was the Bp. of Chur or Coire, and the most southern the Bp. of Genoa. The chairs of the bishops were replaced in the 16th cent. by wood stalls for the canons, carved in a rich Flemish style; but many regret the loss of antique simplicity.

Beneath the choir is a large *crypt* modernised by Card. F. Borromeo; the roof supported by 26 red marble columns with black Doric capitals. Opening into this crypt is the sepulchral chapel of St. Gaudentius.

The chapel of *San Satiro*, the 7th on the rt., at the E. end, S. aisle, was, in the time of St. Ambrose, the basilica of Fausta, but afterwards received the name of "*San Vittore in cielo d'oro,*" from the mosaic on the ceiling. The large chapel in front of its entrance is modern. The mosaics (restored) represent in full length figures, Ambrose, Protasius, Gervasius, Felix, Maternus, and Nabor: none are designated as saints or crowned with the *nimbus*. In the centre is a medallion, supposed to represent St. Victor. They were probably executed not long after the age of St. Ambrose—perhaps in the 5th century. The nimbi and letters which are seen are a clumsy addi-

tion of a later period. The front of the altar has a curious low-relief of an earlier period, ornamented with Greek crosses. Behind this altar is a good fresco of the Saviour between Angels, by *B. Luini*, and in a chapel close by a Gloria by *G. Tiepolo*. This chapel has an underground crypt.

The ch. contains several paintings. In the 2nd chapel on rt., forming a side entrance, are frescoes of the Deposition by *Gaudenzio Ferrari*, and opposite, under glass, the 3 Marys, and Our Lord bearing the Cross, by *B. Luini*; a modernised chapel, 4th on rt., has over the altar a good statue of a kneeling figure, by *Marchesi*; in the 6th chapel on rt. is a Holy Family with St. Jerome and St. John the Baptist, by *Luini*, seen with difficulty from the bad light; in the 5th St. George destroying the Dragon, and the Martyrdom of that Saint, by *Lanini*,—the vault and arches beautifully decorated with flowers, arabesques, and children. On the wall under glass, at the end of the rt. aisle is a triptych (retouched), by an old Lombard painter—the Virgin and Child with saints. At the E. end of the N. aisle, also under glass, is a Christ disputing with the Doctors, by *Borgognone*. Some fragments of painting of the original ch. have been found on the walls and roof here.

There is some fine church plate in the sacristy, especially an *ostensorium*, in the form of the handsome campanile of the ch. of S. Gottardo, given by Azzo Visconti. In the archives of the chapter are several diplomas of the 8th and 9th cents., and a missal, with good miniatures, of 1398—a gift of Gian' Galeazzo; also some beautiful illuminated choir-books of the 15th and 16th cents., in excellent preservation, the pictorial capitals in which are works of art of high order.

The adjoining Convent of Sant' Ambrogio, used by the Austrians as a military hospital, was built about 1495 by *Bramante*, and retains vestiges of its ancient magnificence. The refectory, painted in fresco by *Calisto da Ledi*, 1545, is a fine specimen of the decorated Italian style.

Outside of the forecourt of Sant' Ambrogio stands a solitary Corinthian column, a relic of Roman Milan, and placed here probably to support a statue.

Sant' Antonio Abate, near the Ospedale Maggiore, was built in 1632, from the designs of *F. Richini*. It contains 7 chapels richly ornamented with marbles and paintings. The vault of the nave is painted in fresco, by *Carlone*; the subjects relate to the Crucifixion and the Miracles of the Cross. The choir is painted by *Moncalvo*: the subjects are taken from the history of St. Paul the Hermit and St. Anthony the patron saint. In the first chapel on the rt. hand the picture of St. Andrea di Avellino is by *Cerano*. The Nativity, in the 2nd chapel, is by *B. Campi*, and another over the sacristy door by one of the *Caracci*. In the transept is an Ascension by *Malossi*, with one lovely face and some well-painted heads. In the principal chapel on the l., Christ bearing His Cross by *Palma Giovane*. In the chapel of the Annunciation are various works of *G. C. Procaccini*.

San Bernardino dei Morti, near the ch. of San Stefano, in the Piazza del Verzaro, an octagonal church, with a cupola; attached to it is a sepulchral chapel, entirely walled with skulls and bones symmetrically disposed. Some say that they are the remains of the Catholics slain by the Arians in the time of St. Ambrose. They are not, however, considered as relics; and the exhibition of these gloomy tokens of mortality is merely intended to excite devotional feelings. The oblations for masses are said to amount annually to between 10,000 and 15,000 lire.

San Carlo Borromeo, in the Corso Vittorio Emanuele, built from the designs of *Amati*, by contributions raised after the first invasion of the cholera, and commenced in 1838. It is a circular edifice, surmounted by a dome, only second in size to that of the Pantheon at Rome, its diameter being 105 ft., its height 120 ft., and with the lantern, 150. In front is a Corinthian peristyle, opening on a square, sur-

rounded by a portico of granite columns of the same order. The interior has still an unfinished, bare look, notwithstanding the 24 magnificent columns of red Baveno granite which decorate it. Amongst the works of art which it contains, the most remarkable are *Marchesi's* group of the Dead Saviour and Virgin, called *il Venerdi Santo*: and in an opposite chapel, San Carlo administering the Sacrament to a young man, by the same artist. The high altar is a handsome structure in white marble and gilt bronze. The chapel of San Vincenzo da Paolo has a bas-relief of the saint over the altar, and a good modern painted glass window of San Carlo administering the Sacrament during the plague. The paintings on the cupola represent San Carlo carried to heaven by angels, or his Glorification. The outer appearance of the edifice is poor, from the disproportion of the immense dome with the low peristyle and colonnade.

San Celso, in the Borgo San Celso. St. Ambrose, in 396, discovered in a field called "ad Tres Moros," the bodies of the martyrs SS. Nazarus and Celsus, beheaded at Milan under Nero, A.D. 69. That of St. Nazarus was deposited in the ch. of Sant' Apostoli: but over that of S. Celsus, which was allowed to remain in its original resting-place, he built a small ch., afterwards enlarged, and restored in 1651. There only now remains the choir, an ancient painting in a lunette, and a door with symbolical ornaments of the 10th cent. The square brick campanile is a good specimen of this class of edifices of the 13th or 14th cent. Some fragments of early Christian sculpture—amongst others a Christian sarcophagus of the 4th cent.—which were dug up in the neighbourhood, have been placed on the walls, and the front has been painted to represent an atrium, which is supposed to have stood in front of this ch., similar to that of St. Ambrogio. Adjoining this is the fine ch. of S. Maria presso S. Celso (see below).

* *S. Eustorgio*, near the Porta Ticinese, is one of the oldest in Milan, and was dedicated, A.D. 320, by Abp.

Eustorgius, who is said to have deposited in it the bodies of the 3 Magi, presented to him by the Emp. Constantine. It is one of the few remains of ancient Milan which escaped destruction from Barbarossa. The Dominican order established themselves and the tribunal of the Inquisition here in 1218, and under them it was reduced, in 1227, to its present form by *Tomaso Lombardino*. In 1865 the ch. underwent a thorough restoration. Several paintings, not however of a very remote date, have been discovered on the piers of the nave, and numerous very curious bas-reliefs of the 10th and 12th cents. on the capitals of these piers. The campanile was built between 1297 and 1309. The red brick façade, renovated by Ricchini in 1658, is a simple gable end, with the doors and windows well proportioned and arranged. As a repository of sepulchral monuments it is the most interesting in Milan. All suffered more or less during the first occupation of the French, and of the Cisalpine Republic. The armorial bearings have been completely defaced, the inscriptions of titles of nobility and honour chiselled out, so that it is very difficult to discover to whom several of the tombs belong.

1st chapel, rt., monument of Stefano Brivio (ob. 1485), of very delicate cinquecento work, said to be from a design of *Bramante*, and the chapel itself is said to have been designed by him. The Virgin and Child with two saints over the altar are by *Borgognone*. 2nd chapel, of St. Dominic, contains a monument to Pietro (d. 1416), a son of Guido Torelli, Lord of Guastalla. 4th chapel, tomb of Stefano Visconti (d. 1327), son of Matteo Magno; the sarcophagus with its Gothic canopy supported by spiral columns resting on marble lions. 6th chapel, fine tomb of Gasparo Visconti (d. 1434), though mutilated by the republicans of 1796; but some traces of the insignia of the Order of the Garter may yet be discerned. Gasparo obtained this distinction in consequence of his having been repeatedly despatched to the court of Edward III.,

upon the negotiations for the matrimonial alliances effected or proposed between our royal family and the Viscontis. On the sarcophagus are reliefs of the Adoration of the Magi.

In the chapel on the rt. of the high altar is an enormous sarcophagus, which once held the relics of the 3 kings of the East, destitute of sculptures or inscriptions, except a modern one in large gilt letters,—“Sepulchrum Trium Magorum.” At the approach of Frederick Barbarossa the citizens removed the relics from this ch., which then stood without the walls; but upon the fall of the city they became the trophies of the victor, and Archbp. Rinaldus, of Cologne, carried them off to his own city. Opposite is a bas-relief representing the Nativity, and the Adoration of the three Kings, which, as appears from the inscription beneath, was put up in 1347. It is supposed to have been executed by some of the scholars of *Balduccio da Pisa*. Over the high altar, which has been restored, are 9 bas-reliefs relative to the Passion and the Crucifixion, given by *Gian' Galeazzo*.

A passage leads from the subterranean chapel under the choir to the sacristy, beyond which is the chapel of *S. Peter Martyr*, of the greatest beauty in proportions and fresco paintings by *Cicerchio* and *Bonifacio Bembo da Valdarno*,—scenes from the life of St. Pietro Martire; angels in terra-cotta form a frieze by Michelozzo. It was erected by Michelozzo for a Florentine, *Pigello dei Portinari*, the treasurer of Ludovico il Moro, in 1460, and outside of it has been placed the shrine or sepulchre of this saint, a work of *Balduccio* himself, and an exceedingly beautiful specimen of Tuscan art. The body of the saint was brought here in 1252, after his murder, and the large white marble sarcophagus which contains it is carved with representations of his miracles, and is supported by 8 pillars of red Veronese marble, in front of which stand 8 female figures. Statues of the Doctors of the Church, St. Thomas and St. Eustorgius, stand on either side the urn. More interesting to the stranger,

because more novel, are the allegorical representations of the Virtues. Beyond the Alps such allegories are rare; but they are amongst the characteristics of the Pisan school:—Charity,—Faith,—Fortitude,—Prudence, represented as having 3 faces, contemplating past, present, and future,—Hope, looking upwards and grasping a nosegay of budding flowers,—Obedience, holding a Bible,—Temperance, pouring forth water from a vase. Above, is the representation of a temple, with images of the Virgin and Child, St. Dominic, and St. Peter Martyr. “In one of the bas-reliefs the grouping of the figures is most fancifully complicated by the undercut cordage of the vessel.”—*Ruskin*. *Balduccio* has subscribed his name and date to this monument.—“Magister Johannes Balducci de Pisis, sculpsit hanc archam, anno Domini 1339.” A likeness of *Pigello* is preserved in an ancient painting above the door. In the apse and in the 3rd and 7th chapels frescoes of the 13th and 15th cents. have been laid bare.

In the Piazza outside of the ch. is a *pulpit*, from which it is said that Peter Martyr preached to the multitude against the Cathari and other heresies which then abounded in Milan. Fra' Pietro did not, however, content himself with preaching, but worked out in practice what has been approvingly styled “the theory of persecution.” He exercised without mercy the office of inquisitor in the monastery of the Dominicans formerly attached to this ch., and fell a victim quite as much to the fears as to the revenge of those who slew him near Barlassina, 6th of April, 1252. The Church of Rome, in admiration of his principles and practice, canonised him only 13 years after his death, and pictures of him by the first masters abound throughout N. Italy. In the same square is a statue of Peter Martyr, on an elevated granite column.

S. Fedele, built for the Jesuits by S. Carlo Borromeo, from the designs of *Pellegrini*, 1560. The bas-reliefs of the front, not finished until 1834, are by *Gaetano Monti* of Ravenna and

his pupils, and have considerable merit. Since the suppression of the Jesuits the adjoining college has been converted into the *Repository of the Public Archives*, which contains many documents of great interest on the mediæval history of Italy. San Fedele is the fashionable ch. of Milan. In front of it is the large Palazzo Marino, now the Municipio, and on another side of the square is the Azeglio Theatre.

S. Giorgio in Palazzo was founded in 750, by St. Natalis. The façade was restored in 1800, by *B. Ferrari*; the interior in 1821, by *Canonica*. It has thus been much modernised. The frescoes on the ceiling of the choir are by *S. Montalto*. In the 1st chapel on the rt. is a St. Jerome, by *Gaudenzio Ferrari*. At the altar is a *Pieta*, by *B. Luini*, full of devotional sentiment. Notice the expression of intense love in the Virgin's countenance. The **Ecce Homo*, in the 3rd chapel rt., is also by *B. Luini*; there are some fair frescoes of the Crucifixion on the arch of this chapel.

San Giovanni in Conca, Via dell'Unione, now converted into workshops. The brick 13th-cent. front is a simple gable end. The central entrance and the rose-window over it are good. The figure of St. John the Evangelist over the window, in a *Conca* or oil-caldron, explains the name of the ch. The tomb of Bernabo Visconti, which formerly stood here, has been removed to the Brera. Adjoining the ch. is a lofty bell-tower, long used as a meteorological observatory. To the l. of this ch. is what was the Casa Sforza: over the door is a fine uninjured shield of their arms, rarely seen in Milan, and busts of the Emperors Titus and Nero; and on the rt. the *Casa de' Cuni*, so called from the dogs which Bernabo Visconti kept in it.

San Gottardo (open from 11 to 3). This ch. is now within the precincts of the Royal Palace. It was built on the site of the ancient Broletto, by *Francesco Pecorari*, of Cremona, for Azzone Visconti, Signor of Milan in 1336. Its tower, which catches the

eye from several points, is an interesting specimen of mediæval architecture; it is of brick, except the little shafts at its 8 angles and those around the bell-loft, which are of stone. The four lower storeys appearing above the roof of the ch. are plain octagons, with unequal faces, with a row of ornamental intersecting arches to each cornice, and a shaft or bead at each angle, which interrupts all the cornices. There is a little window in the lowest but one. The fourth has on each face a window divided into two parts by a column, and each part finishes in a small semicircular arch. This arrangement occurs in the early architecture of France of the 11th cent. In the fifth storey, the angular shafts receive their capitals, and unite with other shafts on the faces of the octagon to support a series of little arches; but as the angular shafts intersect the little cornices of each storey, and consequently pass beyond the upright of the plain faces, while the intermediate shafts are within that line, the latter are broken into two heights, one projecting before the other. Over this are 2 storeys, rather smaller than those below, and forming an equal-sided octagon; and above all is a spire, cut to indicate scales or shingles, terminating in a globe, and a little winged figure which supports a weathercock. Thomas Hope described this tower as "covered over with small columns, some supported by its body, others projecting on brackets, all crowned by round-headed arches." These details strongly distinguish the Lombard buildings from similar edifices of the same period in France or England. Though built in the 14th cent., it exhibits more of what we call Norman than of the Gothic; and perhaps the Italians never entirely abandoned that mode of building for any consistent style, till the restoration of the Roman architecture in the 15th cent. under *Brunelleschi*. A portion of the terracotta apse behind the choir of the original ch. still remains. From the circumstance of the first striking-clock having been placed in this tower, the neighbouring street acquired the name

of "Dell' ore." A singular story is connected with the gilt brass angel on the summit. A bombardier, in 1333, being condemned to die, offered to strike off the head of the figure at one shot, and, being allowed his trial, he succeeded; and his skill purchased his pardon. The angel continued without a head till 1735, when it was restored. It was when proceeding to the ch. of San Gottardo that Giovanni Maria Visconti was slain, 16th May, 1412. The diabolical ferocity of this tyrant had continued unchecked for 10 years, though he began his reign by granting a kind of Magna Charta to the Milanese, and was a liberal patron of literature. It was his regular pastime to feed his bloodhounds with human victims, delighting in the spectacle as he saw the animals tear the quivering flesh from the bones. That his unbridled cruelty at last terminated in perfect insanity cannot be doubted. He is buried in the chapel, near the altar, but his tomb was destroyed by the French, and the interior of the chapel is now entirely modernised. The exterior of the tribune retains its ancient aspect.

**S. Lorenzo.* In the Corso di P. Ticinese, close to this ch., stand the *Colonne di San Lorenzo*, the most considerable vestige of Roman Milan. These white marble columns, 16 in number, are of the Corinthian order. Mouldering, fire-scathed, shattered by violence, these relics contrast strangely with the bustle and vivacity of the street in which they stand. Modern antiquaries consider them as portions of the peristyle of the baths of Hercules, commemorated by Ausonius in the epigram which we have before cited; and the constructions which can yet be traced in the adjoining ch. seem to confirm this conclusion. An inscription in honour of Lucius Verus, built into a pier, has evidently no concern with the columns, and another, containing the following letters,

N.

A. P., on what is supposed to be a T. I. S.

part of the original edifice, does not afford much explanation. The style

N. Italy.—1877.

has been assigned to the 3rd cent. The increased intercolumniation of the 8 columns on the l. is an irregularity found in the nearly contemporary palace at Spalatro.

The ancient ch. of San Lorenzo fell down in 1573. *Pellegrini*, the builder of the Escorial, a good painter as well as an architect, was employed by San Carlo Borromeo to give the designs for the new structure, but they were partly altered by *Martino Bassi*. The interior was rebuilt in some degree upon the plan of *San Vitale* at Ravenna, and has 8 sides, 4 being filled by lofty arches enclosing recesses or galleries. The arches which fill the intervals are smaller. 2 orders are employed—the lower Doric, the higher Ionic. The arches are surmounted by a Doric cornice, which serves as the impost to the cupola, a regular octagon, having a window in each compartment. In a chapel behind the high altar is the mausoleum erected by Gaspare Visconti to Gio. Conti in 1538. At the first altar on the rt. hand the pictures are by *Aurelio Luini*. The Baptism of our Saviour is pleasing. There are also, in other parts of the ch., the Martyrdom of SS. Hippolytus and Cassianus, by *Ercole Procaccini*, the Visitation, by *Morazzone*, and a good fresco, representing the discovery of the body of Sta. Natalia, by *E. Procaccini*. On the rt. the basilica communicates with the octagonal chapel of *St. Aquilinus*, founded by Ataulphus, the King of the Goths and successor of Alaric, but who aspired to the glory of being the restorer, not the destroyer, of Rome. In this chapel, which, excepting the cupola, is ancient, although entirely modernised on the surface, is the remarkable tomb of *Ataulphus*, who married Galla Placidia, daughter of Theodosius the Great. The tomb bears a considerable resemblance to that of his wife at Ravenna, and, like hers, is without an inscription, and of very plain workmanship. The monogram of Christ (with the descending dove over a cross), and a species of Runic knot, with two lambs, are the only ornaments. In the chapel are 2 very early Christian *mosaics, of a date

N

not later than the 6th cent. They represent—that on the right, Our Lord in the midst of the Apostles—a fountain gushes from His feet as an emblem of the living waters; and on the l., Shepherds and their Flocks, and the Sacrifice of Isaac. It is thought that this part of the building was one of the chambers of the ancient baths. The shrine of St. Aquilinus is a rich specimen of pietra-dura work. The entrance-door of the chapel is of the lower empire, and covered with sculpture.

S. Marco. Built in 1254. The 14th-cent. Gothic façade (restored 1876), has a good marble round-arch entrance, above which, in 3 handsome brick niches, are statues—the central one of St. Mark. Over the two pointed windows are some curious low-reliefs in brickwork. The interior was modernised in 1690. It contains some paintings by *Lomazzo*; the best is the Madonna and Infant, with saints, in the 3rd chapel on rt. Over the high altar is a rich circular tabernacle in the form of a Corinthian temple. The 4 large pictures on each side are by *C. Procaccini* and *Cerano*. In the vestibule opening out of the rt.-hand transept facing the Naviglio, are seven mediæval monuments in marble; one of Lanfranco Septala, the first general of the Augustinian Order (d. 1243), is attributed to *Balduccio* of Pisa. He is represented seated teaching amidst his pupils, his recumbent statue on the urn above. Another, with good sculptures, of 1344, to one of the Aliprandi family, on which the heads of the principal personages have been painted and gilt; and a third with a Crucifixion, and a professor teaching. The adjoining conventual buildings belonged to the Order of St. Augustine.

Sta. Maria del Carmine. This ch. was built by the Carmelites in 1446, in a Gothic style. In 1660, this was altered into Roman, and restored as far as possible to its original state in 1835. It contains two ancient Lombard pictures, and a Madonna with SS. Roch and Sebastian in fresco, by *B. Luini*, 2nd chapel l. The 2nd chapel rt., incrustated with marbles and

gilt stucco, contains on the wall a picture by *Camillo Procaccini*.

Sta. Maria presso San Celso, commonly known as *La Madonna*, one of the richest churches of Milan. According to tradition, St. Ambrose, on the spot on which he found the remains of St. Nazarus and St. Celsus, placed a picture of the Madonna, who afterwards, on the 30th Dec., 1483, is said to have appeared there. The miracle drew so many persons to the small ch. which had been built in 1429 by Filippo Maria, that it was resolved to erect a splendid ch. on the spot, and this was commenced in 1491 from the plans of *Bramante*. In front of the ch. is a handsome square court, 3 of the sides formed of 5 Corinthian arches, the capitals of the half-columns, as well as of the pilasters in bronze. The façade was begun by *Bramante*, or by *Gobbo Solaro*, carried on and altered in 1572 by *Martino Bassi*, and completed by *Galeazzo Alessi*, to whom the present design is principally due. The sculptures of the façade are remarkable. The two statues of Adam and Eve, and the bas-reliefs of the Annunciation, the Adoration of the Magi, and the Flight into Egypt, are by *Stoldo Lorenzi*, a Florentine; the rest are by *Annibale Fontana*, a Milanese. The capitals of the columns of the interior are of bronze. The rich organ over the entrance has statues of prophets on each side, by *Fontana*, and is supported by caryatides by *Bassi*. Twelve statues stand round the 12-sided cupola. The pendentives and two of the lunettes beneath were painted by *Appiani* in 1797. Below, on the pilasters which support the dome, is a statue of St. John the Baptist, by *Fontana*, and two others, by *Lorenzi*. The 4th space is occupied by the altar of the Virgin, on which the miraculous painting is preserved. The altar is rich in silver and gold, the sculptures by *Fontana*. The woodwork of the stalls is by *Taurini*. According to the original design, there should only have been two altars, but several have been since added. In the 1st recess on the rt. hand is a Pietà, by *G. C. Procaccini*;

the smaller pictures are by *Nuvolone*. Over the altar in the next recess is the Martyrdom of St. Nazarus and St. Celsus, also by *G. C. Procaccini*. The mother of San Nazaro was Perpetua, who had received the faith from St. Peter. The roof of the nave is richly decorated with sunken and gilt circular and octagonal panels. At the altar of the Crucifixion the St. Joseph is by *E. Procaccini*. The baptism in the Jordan, 4th recess on rt., is by *Gaudenzio Ferrari*. In the principal chapel of the rt.-hand transept are, a fine picture representing St. Jerome kneeling before the Infant Saviour and a predella with some small pictures, by *Paris Bordone*. In the spaces of the circuit behind the choir are several paintings. The Resurrection, in the 1st, is by *A. Campi*. The pictures in the 2nd, 3rd, and 5th are by *Carlo Urbino*. The Martyrdom of St. Catherine is by *Cerano*. St. Jerome, in the 6th, is by *Calisto da Lodi*. The Conversion of St. Paul, in the 7th, by *Moretto*. In the principal chapel of the l. transept, the Assumption is by *C. Procaccini*, and in 1st chapel on l. a good Madonna and Child by *Borgognone*, and below it a Madonna by *Sussoferrato*.

Close to this is the ancient ch. of San Celso. (See above.)

Santa Maria delle Grazie, in the Borgo delle Grazie, which leads to the P. Magenta.—This ch., with the convent of Dominicans to which it was annexed, was founded by Count Gasparo Vimercati, commander-in-chief of the ducal army, 1464, but it was not completed till after 1493. Ludovico il Moro and his wife Beatrice were liberal contributors to the ch., and a monument to the latter was erected in this ch. but removed to the Certosa of Pavia in 1564.

The front is a fair specimen of Lombard style of brick, with ornaments in terra-cotta. The interior, which consists of a wide Gothic nave, separated from the aisles by 7 pointed arches, surmounted by a groined vault, is still grand. At the end of the nave rises the cupola by *Bramante* (?), covered with miserable modern chiar'-oscuro paint-

ing. In the 2nd chapel on the rt. is a St. John the Baptist, attributed to *Francesco d'Adda*. In the 4th are some noble frescoes by *Gaudenzio Ferrari*, unfortunately much injured. Three compartments, dated 1542, contain the principal events of the Passion. The vaulting of the chapel retains its paintings in their original full and vigorous tone. The figures introduced—Angels bearing the instruments of the Passion—are very fine. Gaudenzio exerted his utmost skill in these paintings, expecting to have an order for the altar-piece, but Titian was preferred, his celebrated Saviour crowned with Thorns, now in the Louvre, having stood here. Amongst the other frescoes are, in the 5th chapel on rt., a Crucifixion over the altar, and Angels on the vaulting, by *Carlo di Crema*; and several on the roof of the last chapel on the rt., and upon the vaults of the choir, by the school of *Leonardo da Vinci*. The choir itself is richly painted by *Maleotto*, and has some good intarsia work in the stalls. The high altar is a fine specimen of richly inlaid marble work. A highly decorated chapel, out of the l. aisle, contains a good but injured fresco, probably by *Zenale*, with numerous portraits of the family for whom it was painted.

In the sacristy, entered through the smaller cloisters out of the l. transept, are a series of presses, "Lo Scaffale," made for the reception of the priests, vestments and the altar utensils. Their exterior was painted by *B. Luini* or from his designs, with arabesques in imitation of inlaid wood, some time between 1500 and 1525. Grüner has published beautiful illustrations of this painted work in chromo-lithography. Two deserted cloisters, and the walls of the sacristy, are covered with portraits of the celebrities of the Dominican Order, and the 3rd with scenes of events in which the Order played a part, and the Glorification of St. Thomas Aquinas.

In the *Refectory* (open 9 a.m. to 4 p.m., 1 fr.), entered from the outer cloister, and by a gate opening out of the corner of the Piazza, where the

custode is always to be found, is the celebrated *CENACOLO, or LAST SUPPER, of LEONARDO DA VINCI. Perhaps no one work of art has had more written about it, and none has obtained higher praise. "This picture of the Last Supper has not only been grievously injured by time, but parts are said to have been painted over again. These niceties may be left to connoisseurs—I speak of it as I felt. The copy exhibited in London some years ago, and the engraving by Morghen, are both admirable; but in the original is a power which neither of those works has attained, or even approached."—*Wordsworth.*

It was begun in 1493, being among the first works which Leonardo executed under the patronage of Ludovico il Moro. According to Vasari, Leonardo told the Duke he must leave the head of the Saviour imperfect because he could not realise his conception of the celestial beauty it ought to possess: but this head is one of the finest portions of the whole. Leonardo employed 16 years upon the work; but he used a new process, which proved its ruin. The ground is plaster, impregnated with mastic or pitch, melted in by means of a hot iron. This ground he covered with a species of priming, composed of a mixture of whitelead and some earthy colours, which took a fine polish, but from which the oil colour flaked off.

The materials with which the wall was built are of a very bad quality, rendering it susceptible of injury from damp. As early as 1500 the Refectory seems to have been flooded, owing to its low situation. The vicinity of the kitchen smoked the painting, which exhibited early symptoms of decay. Armenini, who saw it about 50 years after it was painted, said it was then half spoiled, and Scanelli, who saw it in 1642, speaking hyperbolically, observed that it was then difficult to discover the subject. In 1652 the monks, wishing to enlarge the door, cut away Christ's feet and those of some of the Apostles, and, by shaking the wall in cutting it away, brought off parts of the surface. In 1726,

Bellotti, an indifferent artist of much pretension, who painted the fresco over the door of the adjoining ch., persuaded the monks that he was possessed of a secret method which would entirely restore the faded painting. He concealed himself behind planks, and painted it all over. In 1770, Mazza, a wretched dauber, was employed to go over the whole of it again. The three heads, however, to the extreme rt. of the spectator escaped, in consequence of the outcry which the proceeding raised.

When Napoleon was at Milan in 1796 he visited the Refectory; and, sitting on the ground, he wrote, placing his pocket-book upon his knee, an order that the spot should be exempted from being occupied by the military. This order was disobeyed, and the room was employed as a cavalry stable, and afterwards as a hay magazine. The door was then for some time built up, in order effectually to exclude the military. In 1800, owing to the drain being blocked up, and rain falling for 15 days, the Refectory was flooded to a considerable depth. In 1801, on the instance of Bossi, the secretary of the Academy, it was reopened; and in 1807 the Viceroy Eugene caused it to be repaired and drained, and everything done which might in any way tend to preserve the remains of the painting. It is, however, now again scaling off, not very rapidly, but incessantly. Professor Barozzi of Parma is said to have discovered a means of preventing the painting flaking off, which he has only yet applied to a small portion of it.

The late Professor Phillips, R.A., in 1825 "examined its condition with careful and minute attention, and could with difficulty find a portion of its original surface. The little I did find exhibited an exceedingly well prepared ground, smooth in the highest degree, and the painting upon it free, firm, and pure.

"Till this time all paintings on walls had been wrought in fresco; but oil painting, which had become known and practised in smaller works, better

suited Da Vinci's mode of proceeding, as it admits of retouching or repeating: and, unfortunately, he adopted it here. He was not, however, the first who had employed it in that way; Domenico Veneziano, and one or two others, had made tempting examples for him, and thus led to a result so unfavourable to his reputation.

"It would appear that the vehicle which he employed, whatever it was, had no union with the ground, and therefore the surface cracked; and whenever damp found its way through those cracks, and between the painting and the ground, small parts of the former were thrown off, till at length large blotches were formed, exhibiting the white preparation beneath. These have at various times been filled up; and it had been well if with that filling up had rested the efforts of the restorers. But their attempts to match the remaining colours failing, as I suppose, they have taken the shorter method of cure, by repainting the whole surface of the part they were required to mend; so that, at the present time, little or nothing, it may be said, remains of Leonardo, save the composition, and the forms generally.

"Of the heads, there is not one untouched, and many are totally ruined. Fortunately, that of the Saviour is the most pure, being but faintly retouched; and it presents even yet a most perfect image of that divine character. Whence arose the story of its not having been finished it is now difficult to conceive; and the history itself varies among the writers who have mentioned it. But perhaps a man so scrupulous as Leonardo in the definition of character and expression, and so ardent in his pursuit of them, might have expressed himself unsatisfied, where all others could see only perfection."—*Phillips' Lectures*, p. 65.

"That part which is to the right-hand of the large dish, under the figure of our Saviour, including an orange, a glass of wine, a portion of two loaves, and a large piece of the tablecloth just about and under these

objects, are, in my opinion, the only part of this great work which have been untouched. These parts have all the beauty of finish to be found in Da Vinci's oil pictures."—*J. C. H.*

In his treatment of the subject, Leonardo adhered to the traditional style of composition, handed down from an early period, and peculiarly adapted to the position chosen for the picture. Placed at the upper end of the Refectory, down the sides of which are ranged the tables of the monks, it connects itself with their circle, while it is, at the same time, exalted above them by its elevated position and the greater size of its figures. "This mode of composition, which betrayed the earlier artists into a disagreeably stiff and monotonous representation, and seems so unfavourable to the development of an animated action, is here enlivened in the most varied manner, while a most naturally imagined connection reduces it to an harmonious whole. The figure of Christ forms the centre; He sits in a tranquil attitude, a little apart from the others; the disciples are ranged three and three together, and they form two separate groups on each side of the Saviour. These four groups in their general treatment indicate a certain correspondence of emotion and a harmony in movement, united, however, with the greatest variety in gesture and in the expression of the heads."—*Kugler*.

The figures of the Apostles are thus placed:—The standing figure to the extreme left of the spectator, and on the right of the Saviour, is St. Bartholomew; then they come in order thus: St. James the Less, St. Andrew, Judas, St. Peter, St. John. On the left of our Lord, beginning with the figure next to Him, are St. Thomas (with the forefinger raised), St. James the Greater, St. Philip, St. Matthew, St. Thaddeus, St. Simon. "The well-known words of Christ, 'One of you shall betray me,' have caused the liveliest emotion, The two groups to the left of Christ are full of impassioned excitement, the figures in the first turning to the Saviour, those in the second speaking

to each other; horror, astonishment, suspicion, doubt, alternate in the various expressions. On the other hand, stillness, low whispers, indirect observation, are the prevailing expressions in the groups on the right. In the middle of the first group sits the betrayer, a cunning sharp profile: he looks up hastily to Christ, as if speaking the words, 'Rabbi, is it I?' while, true to the scriptural account, his left hand and Christ's right hand approach, as if unconsciously, the dish that stands between them."—*Kugler*.

Copies have been at various times made of this celebrated work: the best of which is by Marco d'Oggiono, a pupil of L. da Vinci, now preserved in the gallery of the Academy at Brera. Another, by Bianchi, including the upper half of the figures only, made by order of Cardinal F. Borromeo, is in the Ambrosian Library. Bossi, by direction of the Viceroy Eugene, in 1807, made with great care a cartoon drawing of the size of the original, and afterwards an oil painting, from which a mosaic was executed. This mosaic is now at Vienna; the cartoon is in the Leuchtenberg gallery at St. Petersburg; the oil painting in the Brera.

At the opposite end of the Refectory is a painting which, anywhere else, would attract great attention, but which is generally overlooked in consequence of its vicinity to the Cenacolo. It is a very large and well preserved fresco of the Crucifixion by *Montorfano*, with his name and the date 1495. It contains a great number of figures grouped without any confusion. The good condition of this painting causes one the more to regret that Leonardo did not employ fresco. His error is strikingly exemplified on this same wall, for on two white spaces in the corners Leonardo painted in oil the portraits of the donors of the Cenacolo, but only a trace of the figures can be discerned.

Sta. Maria della Passione, on the E. outskirts of the city, near Porta Vittoria. (If closed, apply for key of ch. at the Conservatorio di Musica,

close by.) It was built in 1485. The fine cupola was raised in 1530, from the design of *Solari*. Its height from the pavement is 160 ft. The façade was added in 1692. It is heavy and overloaded: upon it are 3 fine high-reliefs, representing the Scourging—the Crowning with Thorns—the Entombment. The interior is divided into a nave and two aisles, and the original design of a Greek cross has been altered into a Latin one, with 8 chapels in each aisle. In the 5th chapel on the rt. there is a good picture, and on the l. wall of the 6th chapel is a picture attributed to *Luini*,—Christ among the Doctors. Opposite to it is a Flagellation, by *Cam. Procaccini*. On the rt., at the end of the transept, is a Crucifixion, by *G. Campi*; the roof above it is painted in fresco, by his brother *Antonio*: near this is the * tomb of two of the Biraghi family, founders of the ch.—Daniel, Bishop of Mytélène, on the urn above, Francis below; a unique work of *Andrea Fusina*, 1495, an almost unknown Lombard artist. Cicognara says, "Its general proportions, the grace of its ornaments, the beauty of the several parts, are all in the best taste and utmost elegance." On the l. the *baptistery* contains the Supper of San Carlo, by *Daniel Crespi*; the 1st chapel, a St. Ubaldo, by *Bianchi*; the 5th on l., a St. Francis, by *Camillo Procaccini*; the last, Christ going to Calvary—a work of the school of *L. da Vinci*. In the chapel of the l. transept is a *Last Supper by *Gaudenzio Ferrari* (notice the open window, with 2 boys looking in), and Christ in the Garden, by *Salmeggia*. The Flagellation, The Resurrection, and the long pictures on the pilasters of the high altar are also by him. Much expense has been bestowed upon the high altar; the ciborium is of pietra dura; and behind it is a painting, almost a miniature, upon marble, by *Camillo Procaccini*; representing the Deposition. In the apse behind the high altar is an early work, a *Pieta, by *B. Luini*. The doors of the organ are painted in chiar'-oscuro by *Crespi* and *Carlo*

Urbino. Those on the rt-hand side are by *Urbino*. By *Crespi* also are the small pictures of the Four Doctors of the Church, and the 8 pictures fixed to the great pillars, and representing the Passion. The interior of the apse is painted by *Nuvolone*. The *sacristy* is a noble apartment. In the *lunettes* are paintings of saints and prelates who have belonged to the order of the once adjoining convents, worthy of *Borgognone*.

The monastery connected with this ch. has, since 1808, been occupied by the *Conservatorio di Musica*, the most celebrated training-school in Italy for theatrical music.

**San Maurizio*, or the Monastero Maggiore, in the Corso Magenta, so called on account of its rich endowments as well as the numerous privileges bestowed upon it and the adjoining convent by King Desiderius and the Emperor Otho. It is said to stand upon the site of a temple of Jupiter, and to have been one of the three buildings exempted by *Barbarossa* from the general destruction of Milan. Of the building of that early period, however, few traces remain, except in the two towers, the one round, the other square (used as prisons for some of the Lombard martyrs), which are embellished with some coarse paintings and niches. One of the towers is traditionally asserted to have been of the 300 erected by the Romans which defended the city. A fragment of Roman wall was discovered in the monastery. The present construction is chiefly the work of *Dolcebono* (1497-1506), a pupil of *Bramante*; the façade is by *Perovono* (1565). The interior of the ch. is divided into two parts by a screen reaching to the height of the upper cornice. The half which serves for public worship is arranged in the same manner as the inner church, which belonged exclusively to the monastery. Great elegance of proportion is displayed in a series of 4 galleries, forming a kind of triforium above a row of small chapels, while the triforium runs round the whole ch. The archi-

ture is of a refined order, and Bramantesque. The screen dividing the two portions of the ch. is painted on both sides. On the outer one, or towards the ch. for the use of the public, the whole of the paintings are attributed to *B. Luini*. In the two lower compartments on each side of the high altar are 4 female figures of saints, with angels bearing torches between; above in *lunettes* are kneeling portraits of the founders with their patron saints, and still higher up the martyrdom of St. Maurice and St. Sigismund. Between the latter the Assumption of the Virgin, with numerous figures below, round her empty tomb. The 1st chapel on rt. is painted by *Gnocchi*; the 2nd has 3 saints on the side walls (*Roche*, *Lawrence*, and *George*), and *Putti* on each side of the modern barbarous altar, with bunches of fruit attributed to *Luini*; the *3rd chapel, perhaps the most interesting of the whole, is entirely painted by *Luini*, representing Christ bound to the column between St. Catherine and St. Stephen, and the founder of the chapel kneeling before the former; on the side walls her Martyrdom, and on the vaults angels bearing the instruments of the Passion; on the l. side in 2nd chapel is St. Stephen preaching and put to death, by *Aurelio Luini*; in the 3rd, the Birth and Martyrdom of St. John the Baptist, with the Baptism in the Jordan, by the same painter; and in the 4th, a descent from the Cross, by pupils of *B. Luini*. The inner ch. or choir, entered by a door on l. of the high altar:—the lower part of the screen has been converted into a chapel; in the *lunettes* are *paintings of Christ mocked, His Crucifixion, and Deposition in the Sepulchre; and on the side walls, our Saviour in the Garden, with 3 sleeping Apostles, through which a door has been barbarously cut, and the Resurrection, almost invisible, admirable works of *B. Luini*; the Almighty with the 4 Evangelists, and Angels singing, are probably by *Borgognone*, as also the beautiful half-figures in the gallery

that runs round the church. The 3 lunettes on the upper part of the screen have the Last Supper, the Baptism in the Jordan, and the Resurrection, but can be seen with difficulty. The gallery, which is a continuation of that in the outer church, is covered with arabesques and paintings, and is very beautiful.

San Nazaro Maggiore, in the Corso Porta Romana, near the Ospedale Maggiore. This basilica was founded by St. Ambrose (A.D. 382), and dedicated to the 12 Apostles. It was burnt in 1075, enlarged upon its being rebuilt, and again by San Carlo : the two principal chapels were added in 1653.

The vestibule is the sepulchral chapel of the *Trivulzi*, and contains in eight niches eight sarcophagi—an interesting series of monuments of that great family. They are remarkably simple, figures as large as life, in the armour, dress, and garb of the times, true portraits in marble, resting upon their sarcophagi in stucco.—Antonio (d. 1454), the father of the great *Trivulzio*, who, upon the death of the last *Sforza*, turned the dubious scale in favour of the *Viscontis*.—The great *Gian' Giacomo* (died 1518), Marquis of *Vigevano*, his laurel-crowned head pillowed upon his corslet, with the inscription "*Johannes Jacobus Magnus Trivultius, Antonii filius, qui nunquam quievit quiescit, tace.*" This was the *Trivulzio* who, banished from Milan, returned at the head of the French army, and was the main cause of the ruin of his country. Those who had profited by his treason respected him not: the old warrior died broken-hearted, at the age of 80, and was buried in France. He was the founder of the chapel, as appears from an inscription yet remaining.—The two wives of the Marquis, *Margherita Colleoni*, died 1488, and *Beatrice d'Avalos*, sister of the Marquis of *Pescara*.—*Gian' Nicolo*, died 1512, the son of the Marquis; as zealous as his father in the interests of France.—*Paolo Gonzaga*, the wife of *Gian' Nicolo*; *Ippolita*, *Luigi*, and *Margarita*—maiden, boy and infant, children of

Gian' Nicolo, all lying side by side; and, lastly, *Gian' Francesco*, died 1573, the son of *Gian' Nicolo*, who served both *Francis I.* and *Charles V.*, changing sides as was most convenient to him. By him these monuments were erected.

The ch. of *S. Nazaro*, in the form of a Greek cross, is said to have been designed by *Bramante*. The first chapel on the rt. of the nave has an ancient window with good figures, said to have been designed by *Lucas von Leyden*. On the cupola and four spandrels are frescoes by *Vitale Sala*. In the rt. transept there is a Circumcision by an unknown painter, with some lovely faces. A very remarkable *fresco in six compartments representing scenes in the life of St. Catherine, in the oratory of Sta. Caterina della Ruota, adjoining the ch., was executed by *Bernardino Lanini* in 1546. In the principal compartment, near the pilaster of an arch, on the rt. hand, he has introduced his portrait between those of *Gaudenzio Ferrari* and *Della Cerva*. The modern frescoes near the high altar are by *Ugolini*. The ch. was restored in 1832.

S. Paolo, on the S. side of the open space in front of St. Eufemia. The side towards the piazza, coupled with Corinthian pillars above Doric, projecting from the wall, is from the design of *Alessio*. The front, which is in bad taste, has a bas-relief over the door, la *Madonna di Loreto* in the tympanum, and some long perpendicular compartments with emblems, beautifully executed. The interior is divided transversely by a screen, as at *S. Maurizio*, rising as high as the cornice, the further part having been occupied by the Augustinian nuns called the *Angeliche*.

San Pietro in Gessate (in the Corso di Porta Vittoria), so called from the *Gessate* family, who here founded a convent for the order of the *Umiliati*. The interior consists of a nave and 2 aisles, with 5 pointed arches supported on each side by monolith columns of grey granite. The groined roof preserves its Gothic style unaltered. The arrangement of the

choir dates from 1640. In the 3rd chapel on the rt. is a Madonna from Luini's school. In the 4th chapel rt. *D. Crespi* painted the S. Mauro, to whom persons afflicted with the sciatica performed pilgrimages in this ch. The actions of the saint on the side walls are by *Moncalvo*. Notice one sufferer pulling off his stocking to show a sore in his leg! The 15th-cent. frescoes in the 2nd chapel on the l., representing the Marriage and Death of the Virgin, are attributed to *B. Zenale* and *B. da Treviglio*. In this chapel is an Adoration of the Magi, signed "Caravag. pinx. 1609," the year of the painter's death. Two of the Kings seem to be portraits. At the altar of the 3rd chapel on l., a Madonna, in the centre of an Ancona in 6 compartments of ancient paintings, is by *Bramantino* or *Vincenzo Foppa*. Some 15th-cent. frescoes attributed to *Zenale* or *Bernardo da Treviglio* have been discovered in the chapel of St. Jerome, which forms the l.-hand transept. A recumbent figure, the flesh of white, the drapery of red marble, near the high altar, is curious. The monastery adjoining this ch. was erected in 1509, and is in the style of the school of *Bramante*: it has 2 cloisters, with Doric columns, and arches with a frieze of brick. It is now used as an Orphan Asylum.

San Satiro (brother of S. Ambrosio), near, and to the S.E. of the Ambrosian Library, nearly surrounded by houses, is a very graceful building inside. The original ch. was built by Archbishop Anspertus in the 9th cent.: the only remains of this is the chapel in the l. transept, with four larger and several smaller columns of different materials and dimensions, and with different capitals, all taken from earlier buildings, as was then usual. The present building was commenced 1477, and consecrated 1523. The façade was restored in 1871. It was intended to be in the form of a Latin cross; but, from the space being occupied by the adjoining street, the choir is wanting, and its place is supplied by an illusive perspective painted on the wall. This

painting is as old as the ch., but it has been retouched. In the l. transept is a Pietà, a group of large figures in coloured terra-cotta. At the altar 2 angels well modelled in white marble support the corners of the table, and above are 2 good angels in terra-cotta glazed white. Opening out of the rt. aisle, near the entrance to the church, is the elegant octagonal *sacristy*, by *Bramante*, restored in 1857. It has an arcaded gallery, and eight circular lights in the cupola. The beautiful reliefs, arabesques, and sculptures, are by *Caradosso*.

S. Sebastiano, in the Via Torino, a round ch. with a dome, has a dark painting of the martyrdom of the patron saint, by *Bramantino*.

San Sepolchro (close to the Ambrosian Library) retains its ancient towers built in the 11th cent.; the rest is modern. Over the door is a fresco by *Bramantino*—a Dead Christ mourned by the Marys—but it is so shut up in glass and grating, to protect it from the weather, that it is difficult to examine it. In the rt. transept there are some figures larger than life in coloured terra-cotta, representing Pilate and the Crowning with Thorns. In l. transept the Washing of Feet is similarly represented. At the altar are some figures of saints and angels, in white and glazed earthenware. In the sacristy is a picture by *Gian Pedrini*, one of da Vinci's scholars. This ch. was the centre of the extinct congregation of the Oblati, a body of priests founded by San Carlo, in order that they might, by stricter lives and more exemplary performance of their duties, check the Protestant Reformation. Near the door of this ch. is the statue of Cardinal Federigo Borromeo, by *Corti*, a good modern work. It represents the founder of the museum and library, one of the great benefactors of Milan.

S. Simpliciano, in a small piazza off the Corso di Porta Garibaldi. St. Ambrose erected a chapel here, and S. Simplicianus deposited in it the bodies of Sisinius, Martirius, and Alexander.

The Milanese, when they defeated Barbarossa at Legnano, believed that they were assisted by these martyrs, and that three doves, flying from their altar, perched upon the mast of the Caroccio. In consequence of this a fine Lombard ch. was built here, which, after having undergone some alterations in 1582, in a different style, was restored 1871, preserving the Lombard portal. On the vault of the choir is a Coronation of the Virgin in fresco, by *Borgognone*, a remarkable work for the simplicity and grace of the figures, but much injured. The rest of the interior has been completely modernised. Over the high altar is a good tabernacle, with a statue of the patron saint.

San Stefano in Broglio, in the Piazza del Verzaro, the market for vegetables ("verzee") and fish, a very ancient basilica, rebuilt by Archbishop Visconti, the successor of San Carlo, completed by Cardinal Federigo Borromeo, and judiciously restored in 1829. Near a pillar is a species of rude urn, now buried in the pavement up to its rim, and covered with a grating. This is called the "Pietra degli innocenti." Hard by perished Galeazzo Maria Sforza, slain Dec. 26, 1476, by three young Milanese noblemen, Visconti, Lampugnani, and Olgiati. They were instigated by Cola Montano, a Bolognese and man of letters, who, fanaticised by the study of ancient history, urged his disciples to imitate the examples of those who had perished in the extirpation of tyranny. The three assassins all perished, the two first on the spot, the third by torture subsequently. The rich Corinthian chapel to the rt. of the high altar, built by Cardinal Trivulzio, governor of Milan (1656), was restored in 1844. The baptistery has been fitted up with modern stained glass by Oldrino of Milan. The ancient campanile having fallen down, the present one was built in 1642.

San Tomaso in terra mala, or *terra amara*. The date of this ch. is 1580, but since much altered. The hexastyle Ionic portico was added in 1825.

It contains a Magdalen by *A. Luini*, a S. Carlo by *G. C. Procaccini*, and a St. Anthony by the younger *Sabatelli*. It is said that the priest of the parish had refused to read the funeral service over one of his poor parishioners, unless his widow would previously pay the fees. The woman burst out in loud lamentations; when Giovanni Visconti, riding by, asked the cause of the disturbance.—"Bury him gratis!" exclaimed he to the priest, who complied; And when the service was finished, "Now," said Visconti, "throw him in." And the miserable priest was buried alive with his parishioner. The story adds that, as they were casting the earth over the priest, he cried out, "Come questa terra è amara!" from which the ch. derives its present name.

San Vittore al Corpo, in the Via San Vittore: formerly the Basilica Porziana; vying in dignity with the cathedral. According to the tradition, an early convert, the Senator Oldanus, had two sons, Portius and Faustus; the latter built the basilica which was incorporated afterwards in the Ambrosian. The former built this basilica, from him called Porziana. It was the scene of the Emperor Theodosius' exclusion from the ch. by St. Ambrose, and of the latter's victory over the Arians, and of the introduction of the *canto alterno* of the Ambrosian rite. It was rebuilt in 1560 by the Olivetans, from the designs of Alessio. The façade is simpler than the usual style of this architect. He intended to add a magnificent cortile, but this part of the design was stopped. The interior is splendid. The vaulting exhibits that union of plastic work and colour which, almost peculiar to Italy, produces such an effect of elaborate magnificence. It is divided into compartments of raised work, foliage and figures, within which are paintings of saints, martyrs, and angels, not so small as to fritter away the general aspect, and not so large as to intrude upon the architecture. St. John and St. Luke, in the cupola, were painted by *D. Crespi*; the other evangelists and the sibyls are by *Mon-*

calvo. The roof of the choir is by *A. Figino*. *Erc. Procaccini* painted the compartments of the roof of the nave, and St. Bernardo above the door. St. Christopher is by *Cioeca*; St. Peter by *Gnocchi*. The paintings in the choir on each side of the high altar are by *Salmeggia*,—St. Bernard, and St. Victor the patron saint, on horseback, the horse leaping forward with much effect. Five Victors are honoured as saints by the western churches. The patron of this ch. suffered martyrdom upon the site which it now occupies. He was a soldier in the army of the Emperor Maximinian, by whose command he was tortured and beheaded, A.D. 303. Another painting by *Salmeggia* represents Sta. Francisca Romana, comforted by the apparition of her guardian angel. In the Capella Arese, 6th on rt., designed by *G. Quadri*, with its black marble columns, the Madonna, angels, and prophets over the altar were sculptured by *Vismara*. It contains the sepulchres of the Arese family. The walnut-wood stalls of the choir are of the 17th cent.; the carvings represent events in the life of St. Benedict. The sacristy is a fine room, with good wood carvings; it also contains several pictures, of which the best is the Martyrdom of St. Victor, by *Camillo Procaccini*.

PUBLIC BUILDINGS.

THE ROYAL PALACE,—*Palazzo della Reale Corte*, is on the S. side of the cathedral. (Can be visited between 10 and 4.) It stands on the site of a great building erected by Azzo Visconti about 1330, which in its time was one of the finest palaces in Italy. Giotto decorated it with paintings. After several partial demolitions it was entirely removed towards the close of the last cent., except the ch. of San Gottardo. (See *S. Gottardo* amongst the churches.) The present building, of no architectural value, was erected for the Archduke Ferdinand by *Piermarini*, 1771, and was the residence of the viceroys under the Austrian rule,

and of Eugene Beauharnais under Napoleon I. The king lives here when he visits Milan. It contains many modern frescoes. The show parts of the palace worthy of mention are the following:—*Saloon*: Night and Morning, by *Martin Knoller*, a Tyrolese, a scholar of Mengs. *Salle-à-manger*: ceiling, the Four Seasons, by *Trabalesi*. *Small Dining Room*: a very elegant cabinet, with medallions in chiar-oscuro. *Sala di Presentazione*: ceiling by *Appiani* and *Hayez*, Jupiter and Mercury. *Sala di Udiienza*: ceiling by *Appiani*—History inscribing the deeds of Napoleon upon the shield of Minerva; in the 4 angles, the 4 quarters of the globe. *Royal Throne Room*: by *Appiani*—the Apotheosis of Napoleon, he being represented as Jupiter upon an eagle: considered the best of the series. *Present Throne Room*: Marriage of Napoleon and Maria Louisa, by *Hayez*. *Ball Room*: the Coronation of the Emperor Ferdinand as King of the Lombardo-Venetian kingdom, also by *Hayez*. The *Great Ball Room* is a splendid old-fashioned apartment. Its principal feature is a gallery supported by caryatides, executed by *Calani*, an artist from Parma. They are cleverly varied. *Small Ball Room*, a hall supported by ranges of columns, is lighted by 3000 candles, and contains one of Canova's busts of the first Napoleon. A room hung with tapestry from the designs of Raphael. There are several modern pictures, and a series of good *frescoes by *B. Luini*, removed from some desecrated churches.

The *Villa Reale*, near the Giardino Pubblico, was built by Leopold Pollak in 1793 for a General Belgiojoso. It afterwards came into the hands of the Government, and is now the residence of Prince Humbert. It contains, amongst other works of art, frescoes of *Luini* transferred to panel, and brought from the Casale della Pelucca, near Monza.

The *Arcivescovado*, or Archbishop's Palace, between the Piazza Fontana and the Cathedral, was re-erected under

Carlo Borromeo in 1570 by *Pellegrini* and completed by *Piermarini*. It can be visited between 11 and 3, and contains a collection of paintings bequeathed to the see by Cardinal Monti, and increased by his successors, some of which have been transferred to the Brera Gallery. The following are the best:

—*Giulio Campi*: the Madonna, supported by Angels; originally a chibanner, or gonfalon. *Bernardino Campi*: St. John the Evangelist, with his symbol, the Eagle. *Gaudenzio Ferrari*: a Nativity—many saints introduced. *Titian*: an Adoration of the Magi. *Camillo Procaccini*: the Heads of the Twelve Apostles. *G. B. Crespi*: the Circumcision. *Sarzana*: the Infant sleeping on the Cross. *Bramantino*: a Virgin and Child—the Virgin dressed in blue, with a turban. *Leonardo da Vinci*: a Virgin and Child. *Morazzone*: the Murder of the Innocents. *Palma Vecchio*: the Woman taken in Adultery; our Lord is pointing to the writing on the ground, the Pharisees looking on. *Guido*: St. Joseph holding the Infant. *Michael Angelo*: a Battle-piece, with many naked figures. *Titian*: a Portrait of Pope Julius III. *Giulio Cesare Procaccini*: St. Jerome, half naked; an angel above is in the act of speaking to the saint; the Marriage of St. Catherine. *Bernardino Campi*: a design in chiar'-oscuro, representing St. Sigismund of Cremona and other saints. *After Raphael*: The Adoration of the Shepherds, piece of tapestry woven in gold and silk. *Morazzone*: the Angel wrestling with Jacob. *Antonio Campi*: the Agony in the Garden. *Leonardo da Vinci*: two Designs, in chair'-oscuro, of naked children. *Camillo Procaccini*: the Raising of Lazarus, and the Martyrdom of SS. Nazaro and Celso; Designs in chiar'-oscuro, with many figures. *Mabuse*: a Virgin and Child. *Antonio Campi*: the Circumcision. *Albert Dürer*: St. Jerome. *Paris Bordone*: two Holy Families, one including St. Ambrose, and another with St. Catherine. *Bernardino Campi*: our Lord bearing His Cross. *Morazzone*: a Holy Family. *Pordenone*: the Virgin and Child.

Titian: a Holy Family, with St. George in armour. In the centre of the Court of the Archbishop's Palace are 2 colossal statues of Moses and Aaron, by *Tantardini* and *Strozzi*. There is a noble second Court, with a double colonnade in this palace.

The *Palazzo Broletto*, or palace of the municipality (until 1860), in the Via del Broletto. The present building, which is extensive, with two courts and colonnades, is a specimen of the architecture of the revival previous to the time of Bramante. It was built by *Filippo Maria Visconti* for the celebrated Count Carmagnola, 1415. It now contains public offices.

The *Palazzo degli Archivi* is the large square building on arches which stands in the *Piazza de' Mercanti*, or *de' Tribunali*, near the *Piazza del Duomo*. The upper portion serves as a depository for the Notarial archives of the city, whilst the arched space below has been restored and enclosed in glass (1854), and serves as the general rendezvous of the mercantile community. This building was the *Palazzo della Ragione*, where, in earlier times, the magistrates of the commonwealth of Milan assembled, and where the ducal courts of justice sat in after times. It was begun in 1228 by the Podestà Aliprandi, and completed in 1233 by his successor, Oldrado Grosso di Tresseno, who is represented on the S. side in full armour, mounted on his steed. The inscription recounts his good and doughty deeds in extirpating heresy:—

“Qui solium struxit, Catharos ut debuit uxit.

The Cathari here mentioned were Manichæan sectaries, whose name, corrupted into *Gazzari*, was transformed by the Germans into *Ketzer*. The last word should be *ussit*; but the author of the inscription took the poetical licence of altering it into *uxit*, in order to rhyme. On the archivolt of the second arch on the N. side is a mysterious figure, which belonged to a much older structure, and was thus preserved in the 13th cent., out of respect for its then remote antiquity. It

is that of the *half-fleeced* or *half-sleecy* sow, by whose augury *Mediolanum* was founded, and from which the city is supposed to derive its name (*In medio lanæ*). Belovesus the Gaul was guided to place his settlement, just as the sow and thirty young pigs settled the site of Alba.

The *Loggia degli Osii*, on the S. side of the square is so called from the family who defrayed much of the expense of the structure, which was begun in 1316. From the balcony, or "*ringhiera*" (or, in the language of the people, *parléra*), in front, the assent of the citizens was asked by the Podestà to the acts of Government, and the sentences passed upon criminals were proclaimed: the shields on it are of the Visconti Sforzas. A row of others with armorial bearings on either side decorate the façade, being those of the quarters of the city. The architecture of the whole façade is in an elegant Italian Gothic style, in black and white marble. The adjoining Renaissance building is the ancient *Scuola Palatina*, now converted into an office for mortgage deeds; in front of it are statues of Ausonius and of St. Augustine; it formerly belonged to the doctors of civil law. On the opposite side of the Piazza is the old

Palazzo della Città, or, Town Hall.

It was built by Pope Pius IV. about 1564. The interior has some tolerable paintings of the 17th cent. The statue of St. Ambrose, standing before it, occupies the place of that of Philip II. of Spain, which was converted into a Brutus in 1797, and destroyed during the riots of 1813. The lower part of one of the wings has been fitted up as the *Borsa* or Exchange. It contains a monument to *Cavour*, with a good bust, raised by the merchants of Milan. The clock tower was erected by Napoleone della Torre, 1272, and restored 1873.

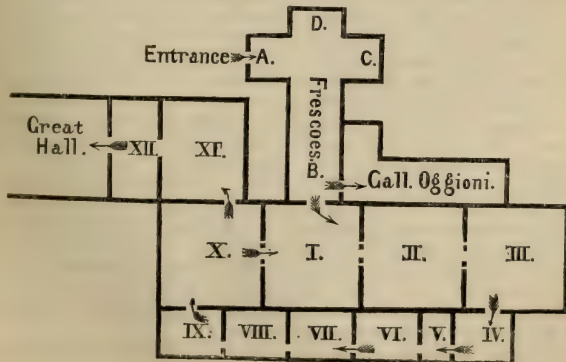
This part of the city is the heart of business. Opening out of it are the goldsmiths' street and the *Via di Santa Margherita*, the Paternoster Row of Milan, full of booksellers' shops.

Amongst the handsome modern buildings of Milan is the *Cassa di Risparmio* or Savings Bank, by Balzarretti, 1871, and the *Banca Nazionale*, in the centre of the business quarter, near the Scala Theatre.

PICTURE GALLERIES.—MUSEUMS.

****BRERA.** *Palazzo delle Scienze e delle Arti* is the official name of this great establishment. It was built in the 12th cent. on the "*brera*," or meadow land outside the city for the order of the *Umiliati*, some of the

PLAN OF THE BRERA GALLERY.



principal members of which having conspired against the life of San Carlo Borromeo, it was suppressed in 1571 and the Jesuits were put in possession till they were expelled in their turn, 1772. The present very extensive buildings (erected 1651 from Ricchini's designs with façade added by Piermarini) contain within their walls (besides a chapel) the apartments occupied by the "Reale Accademia," the schools of various branches of the fine arts, apartments for the "Reale Istituto delle Scienze," on the first floor an extensive gallery of paintings, or *Pinacoteca*, the Library, a rich collection of medals and coins, Chinese MSS., a small botanic garden, &c. On the ground floor a *Gallery of Sculptures and Antiquities*.

Admission—10 to 4 P.M.: 1 fr. each person, except Mon. and Thurs. gratis.

In the great court have been erected *statues* of Verri, the political economist, by Fraccaroli, of *Cavallieri*, the mathematician, by Labus, of the Marquis *Cagnola*, the architect, by Cacciatori, of *Grossi*, the historical novelist, by Vela, and of Count *Castiglione*, an eminent orientalist, by Galli. The bronze *statue* of the first Napoleon, cast in 1810, from the designs of *Canova*, and intended for the Arco della Pace, has been placed in the centre of the court. On the stairs leading to the library are busts of Oriani and others, and statues of the jurist *Beccaria*, by Marchesi, and professor of rhetoric *Parini*, by *G. Monti*; and in the corridor on the upper floor, which runs round 3 sides of the building, busts of Monti, Manzoni, and other Milanese celebrities. The paintings in the lunettes are by the modern artists, *Valtorta*, *Calnedi*, *Venagri*, and *Curioni*. Out of the S.E. corner of the upper corridor opens

The *Pinacoteca* (open daily, 9 to 3 in winter, and until 4 in summer; admission 1 fr.; Sundays and holidays 12 to 3, gratis; catalogue 1 fr.). This gallery, of over 400 paintings, though somewhat deficient in particular schools, is nevertheless of great value. There is no attempt at classification, and the lighting is indifferent.

In the 2 entrance halls or vestibules are 72 *frescoes* by early Lombard masters; some on the walls, which have been sawn from their places, and others which have been transferred to canvas. The most important are those to the number of 42, by the *Luini*s. The following are most worthy of notice:—

B. Luini, The Madonna and the two infants—The Virgin and St. Joseph—St. Anna's Annunciation, and the Presentation of the Virgin—Angels—Man's profile—*Madonna enthroned, with S. Antonio Abate, S. Barbara, and a little angel, 1521, a masterpiece—*S. Catarina borne to the tomb by angels—Meeting of St. Anna and St. Joachim.

Bramantino, Madonna, Child, and two angels.

School of L. da Vinci, Madonna, Child, and a nun.

Gaudenzio Ferrari, Adoration of the Magi—St. Anna's Annunciation—St. Joseph.

Then entering the first of the 4 great halls, we find—

SALA I.

75. *Titian*, St. Jerome.

79. *Palma Vecchio*, St. Helena and the Emperor Constantine, with S. Rocco and St. Sebastian.

81. *Vandyke*, The Virgin and Child, with St. Anthony of Padua.

82. *Boccaccino da Cremona*, Virgin and Child in glory, four saints below.

83, 96. *Paris Bordone*, St. Dominick presented to the Saviour by the Virgin—Baptism of Christ.

85. *Nicolo Rondinelli* (pupil of Giov. Bellini), St. John the Evangelist appearing to Galla Placidia—an interesting picture mentioned by Vasari.

89. *Guercino*, St. Clara and St. Catharine.

94. *Domenichino*, Madonna enthroned with the Infant, St. John the Evangelist, St. Petronius and angels.

99. *Guercino*, the Virgin, St. Joseph, and S. Teresa.

109. *Daniele Crespi*, Christ going to Calvary.

115. *Tintoretto*, The Saviour.

SALA II.

120. *Giac. Francia*, Madonna and Saints.

121. *Luca Longhi of Ravenna*, Virgin and Child, with St. Paul, S. Antonio of Padua, and a little angel.

124, 125, 126. *Paul Veronese*, The Magi, The Fathers of the Church, and the 3 kings.

128. *Romanino of Brescia*, The Madonna adoring the Infant, with St. Francis d'Assisi and other saints.

129. *Moretto*, The Madonna and Child, with St. Jerome, S. Antonio Abate, and St. Francis d'Assisi.

137, 139, 141. *Moretto*, St. Clara and St. Catharine; St. Jerome and an Apostle; St. Francis d'Assisi.

142. *Savoldo of Brescia*, The Virgin and Child in the clouds, St. Peter, St. Paul, St. Jerome, and St. Dominic—the masterpiece of this rare painter.

143. *Tintoretto*, St. Helena with the cross, St. Macario the Bp., St. Andrew, St. Barbara, and two worshippers. The four male figures are apparently portraits.

144. **Paolo Veronese*, St. Antonio Abate, St. Cornelius as Pope, and S. Cipriano, with a page and an ecclesiastic.

SALA III.

147. *Gentile da Fabriano*, Coronation of the Virgin (signed).

149. *Carlo Crivelli*, Virgin and Child, with St. Peter and St. Dominic, S. Geminiano and St. Peter the Dominican.

151. *Carlo Crivelli*, St. Jerome and St. Augustine.

155. **Gentile Bellini*, St. Mark preaching at Alexandria in Egypt: a striking painting, remarkable for its size, as well as for the variety of figures and costume; in the background a large edifice in the style of the Basilica of S. Mark at Venice, and before it camels; a cameleopard is introduced, which Bellini probably saw and drew when he was in the East.

158. *Bartolomeo Montagna*, a large

altarpiece painted in 1499, The Virgin and Child, with St. Andrew, St. Sigismund, King of Burgundy, St. Ursula, S. Monica, and 3 little angels.

168. **Andrea Mantegna*, an Ancona, divided by columns into 12 compartments, St. Mark writing in the centre, and various saints around, 1454.

169. *Cima da Conegliano*, St. Peter Martyr, St. Nicholas, St. Augustine, and an angel tuning his lute.

172. *Corradini*, called *Frate Carnevale*, The Virgin and Child; many figures, mostly portraits, especially of Federigo da Montefeltro, Duke of Urbino, in armour, kneeling, are introduced into this faded but interesting picture.

173. *Giovanni Sanzio*, Annunciation, interesting as a work of Raphael's father.

184. **Paolo Veronese*, Supper in the house of the Pharisee.

185. *Giovanni Martino da Udine*, St. Ursula and her virgins; faces without expression, but the painting is interesting for the relief, 1507.

187. *Benvenuto Tisio (Garofalo)*, A Crucifixion, early.

192. **Giotto*, Madonna. The wings belonging to this picture are in the gallery at Bologna.

194. *Marco Palmezzano*, Virgin and Child, with St. John the Baptist, St. Peter, St. Dominic, and Mary Magdalene, 1493.

195. *Stefano da Ferrara*, Virgin and Child with four saints, "one of the best old Ferrarese pictures existing," *Cic*.

199. *Carlo Crivelli*, Virgin and Child enthroned.

205. *B. Bellotti* (Canaletto's pupil), Landscape.

SALA IV.

The first of a set of 6 small rooms.

217. *Lorenzo Lotto*, a Pietà.

220. **Giovanni Bellini*, a Pietà.

234. *Vittore Carpaccio*, St. Stephen disputing with the doctors.

SALA V.

265. *Giov. Franceseo Moroni*, Virgin and Child, with St. Nicholas and S. Zeno, 1532.

SALA VI.

272. *Bernardino Lanini*, Madonna with Saints.

287. **Cima da Conegliano*, St. Peter, St. John the Baptist, St. Paul, and a little angel.

293. *Giov. Bellini*, Madonna.

296. *F. Albani*, Dance of Cupids,

300. *Jan Fyt*, Dead Game and two cats, about 1650.

313. *Giov. Bellini*, The Virgin with the Infant in a landscape. 1510.

SALA VII.

315. *Raphael*, Sketch, in sepia, of an allegorical group of naked figures, on paper. At the bottom of this design is written, as it is thought, by Raphael, the name of *Michello Angelo Bonarota*. This is thought to be the original sketch for the fresco now in the Borghese Gallery at Rome.

318, 320. *Cima da Conegliano*, St. Luke, the Virgin, St. John the Baptist, and St. Mark.—St. Jerome, St. Nicholas of Tolentino, St. Ursula, and another saint. Both these pictures are on gold grounds.

319. **Guercino*, Abraham, Sarah, Hagar, and Ishmael; a picture much admired by Lord Byron.

322, 325. *Andrea (Solari) da Milano*, Man's portrait; admirable.—Virgin and Child, St. Joseph, St. Jerome, and two cherubim, 1495.

323. *Cesare da Sesto*, Virgin and Child.

326. *Velasquez*, A Sleeping Franciscan.

328. **Leonardo da Vinci*, The Head of our Lord, a design in black and red chalks, and believed to be a study for the head in the celebrated *Cenacolo*.

329. *B. Luini*, Virgin and Child in front of a trellis of leaves and flowers.

330. *Rembrandt*, Lady's portrait, in his early manner, 1632.

331. *Filippo Mazzola*, of Parma. Excellent old portrait of a man with red hair.

332. *Giov. Battista Moroni*, Portrait of a Bergamask gentleman, 1565.

334. ***RAPHAEL*, The "Sposalizio,"

or Marriage of the Virgin. This picture was painted for the ch. of S. Francesco, at Città di Castello. It is in the artist's early style, and is little more than a copy of a picture by his master Perugino, now in the Museum of Caen; but in it "Raphael goes far beyond the composition of his school: the most perfect symmetry is picturesquely relieved by the most beautiful contrasts," *Cic.* His name, and the date, *RAPHAEL URBINAS, MDIII.*, are on the frieze of the circular temple in the background. Mary and Joseph stand opposite to each other in the centre; the high priest between them joins their hands; Joseph is in the act of placing the ring on the finger of the bride: behind Mary is a group of the virgins of the Temple; near Joseph are the suitors, all portraits, one of whom breaks his barren wand—that which Joseph holds in his hand has blossomed into a flower, which, according to the legend, was the sign that he was the chosen one. This lovely painting has been much improved by removing the old varnish; many fine details, both of design and colouring, concealed by years of neglect, have been brought out, some of which escaped Longhi in his celebrated engraving of it, especially the delicate landscape in the background, which may also have been a little over-restored.

SALA VIII.

343. **Francesco Francia*, The Annunciation, in a landscape.

350. *Mantegna*, A Dead Christ and the two Marys; in distemper: singular and forcible effect of foreshortening, and executed with great power.

353. *Vittore Carpaccio*, Presentation of the Virgin; compare this with Titian's great picture, No. 487 in the Academy collection, Venice. Which was the earlier work?

354. *Dosso Dossi*, St. Sebastian, a specimen of the Ferrarese school.

355. *Guido Reni*, St. Paul reproving St. Peter.

SALA IX.

363. **Bonifazio*, The Finding of

Moses, an excellent specimen of the master, and a curious example of the Venetian manner of treating a sacred story. Ladies and cavaliers in gala costume, with pages, dwarfs, dogs and monkeys, picnicking, playing on instruments, and love-making in a garden.

369-371. *Lorenzo Lotto*, Fine Portraits.

380. *Fontana Lavinia*, 7 portraits.

381. *Sassoferrato*, Virgin and Child.

384. **Moretto*, The Assumption.

385. ***Vandyke*, Portrait of young lady in black.

SALA X.

This is the fourth of the large halls.

388. *Gaspar Poussin*, A landscape, with the young Baptist.

395. *Pietro da Cortina*, Madonna and Child (signed).

430. *Bonifazio*, The Supper at Emmaus.

434. *D. Crespi*, The Apostles at supper.

441. *Salvator Rosa*, A forest, with St. Paul the hermit.

SALA XI.

447. *Gaudenzio Ferrari*, Martyrdom of St. Catherine. "The great martyrdom of St. Catherine is pompous, and not pleasing, except in the principal figure."—*Cic.*

449. *Bernardo Zenale* (?), Virgin and Child, with the four Doctors of the Church. The Duke Ludovico il Moro, his wife Beatrice, and their 2 children are introduced into this interesting old picture.

480. *Borgognone*, Assumption and Coronation of the Virgin; below are the Apostles, St. Ambrose, St. Augustine, and other saints. 1522.

SALA XII. contains works of the Milanese school of the present cent. The pretty statue of the *Leggitrice*, or Reading Girl, by *Magni*, is a replica of that so much admired at the London Exhibition in 1862.

SALA XIV. contains—

570. *Paolo Veronese*, Marriage at Cana.

N. Italy.—1877.

Beyond this a series of halls surround the outer portico, and contain casts of ancient and modern statues, the prize groups, and paintings, crowned by the Academy of Fine Arts; some cartoons by *Appiani*, *Sanquirico*, *Bossi*, and of *Guido*, *Ag. Caracci*, *Donato Creti*, and some modern paintings, amongst which Marino Faliero, by *Hayez*, and a landscape by the late *Massimo d'Azeglio*. A monument raised to Longhi, the engraver, and another to Appiani, with his bust, and the Three Graces in relief, by *Thorwaldsen*.

In the 20th room is Canova's bust of a Vestal: and in the 21st, Bertini's statue of a Writing Girl, with some modern pictures.

In the last (24th) room are Oggione's copy, in bad condition, of the Cenacolo, by *Leonardo*, at Santa Maria delle Grazie, smaller than the original, and *Bossi's* very indifferent one of it in oils.

Here is Marchesi's bust of Leonardo da Vinci. Also a collection of studies of animals and groups of peasants, by *Francesco Londonio*, a painter of the 18th cent., celebrated for this class of works, presented to the gallery by his grand-nephew.

The *Galleria Oggionni*, opening from the vestibule, contains a large collection of second-rate pictures, bequeathed by a person of that name. The best (762) are a Coronation of the Virgin, with a Dead Christ in the lunette above, by *C. Crivelli*, painted in 1493; a good fresco (784) of the Virgin and Child, with St. Elizabeth, by *B. Luini*; and (787) a small Madonna, by *Garofalo*.

The MUSEO ARCHEOLOGICO, or collection of Milanese antiquities, is in two rooms on the ground-floor of the Brera Palace. *Open* daily, 10 to 3, 50 cents.; Sundays free. The most remarkable objects are—(A) the tomb of *Bernabo Visconti*, surmounted by his equestrian statue, brought from the church of S. Giovanni in Conca, where it was erected by himself during his lifetime, 1370. He is in full armour, and the figure is evidently a

portrait of this prince, whose cruelty was such as to convey the idea that he was insane. He inflicted tortures and horrible deaths upon his subjects, and one passage will exemplify his ingenious tyranny. He kept upwards of 5000 hounds, which were quartered upon the richest citizens, who were bound to board and lodge them. Every two months a dog inspection was held. If, in the opinion of the *Canetero*, a dog was too lean, the host was fined heavily for having neglected the canine inmate. If declared to be too fat, then the citizen was fined more heavily for having overfed the dog, and thus injured his health. But if the dog was dead, then the host was punished by imprisonment and loss of all his property. Bernabo was dethroned by his nephew Gian Galeazzo, in 1385. On the 4 sides of the urn, which is that of Bernabo's wife, Regina della Scala, are rude bas-reliefs of the Passion, the Crucifixion, and of the 4 Evangelists—all these sculptures are attributed to *Bonino da Campione*. Many fragments of sculpture and architecture from ruined churches and monasteries; Roman remains, including an altar with *paintings upon it*, said to have been found near San Lorenzo. The recumbent **statue* (E.) of *Gaston de Foix*, Governor of Milan, killed at the battle of Ravenna, 1512. This fragment of his magnificent monument, the *chef-d'œuvre* of *Agostino Busti*, or *Bambaja*, was erected by Louis XII. and François I., when in possession of Milan in the 16th cent. It stood in the ch. of Sta. Marta, attached to an Augustinian monastery. The monument was considerably advanced in 1522, when, Francesco Sforza regaining his dominions, the work was suspended; and the church being afterwards pulled down, it was broken up and the portions dispersed. Other fragments are to be met with in different collections; some in that of the Marchese Trivulzio, at the Biblioteca Ambrosiana, in the Villa of Marchese Busca at Castelazza, and, with the drawing of it attributed to Leonardo da Vinci, in the South

Kensington Museum. Another fine monument by *Bambaja* is that (D) of Lancinus Curtio, the poet, 1513. The fine mediæval doorway (F) of a house in the Via dei Bossi, Milan, by *Michelozzi*, curious for its sculptures, the bearings of the Sforzas, and the portraits of Francesco and his wife Bona Visconti. In a corner is (C) the richly-decorated tomb of Bagaroto, Bishop of Piacenza, by Andrea Fusina, 1517. Latin inscriptions of various kinds. Several Egyptian and Byzantine sculptures. The bell of the Commune of Milan, taken from the tower of the Piazza dei Mercanti, with the date 1352. The inner room contains a miscellaneous collection of antique terra-cottas, mediæval frescoes, specimens of Urbino majolicas, ivories, &c., and a colossal bust of the first Napoleon, wearing the Iron Crown.

The LIBRARY, with above 200,000 vols., is better adapted for general study than the Ambrosian, as far as printed books are concerned. The collection of MSS. is not large, but curious. It contains a great number of chronicles and other materials for Venetian history, which were brought here during the French occupation, and which have not been sent back to Venice. Amongst them is a copy of the celebrated 'Libro d'Oro,' which the republicans burnt in honour of liberty. Amongst the show volumes are the magnificently illuminated choir-books of the Certosa at Pavia. There is also here a valuable collection of *coins* and *medals*, consisting of more than 50,000 specimens.

The *Observatory*, or *la Specola di Brera*, was founded in 1762, under the direction of the Jesuit astronomer Boscovich. When the building was planned, all the nuns in the city remonstrated against it, alleging that they would be constantly spied at by the astronomers when walking, as they were wont to do, upon the terraces of their convents. The Observatory is well provided with instruments. In a room opening out of the great court, on the ground-floor, are preserved several philosophical

instruments—amongst them those for voltaic electricity—which belonged to Volta; also his library, and several of his MSS.

The *Botanical Garden* is indifferent; not at all worthy of the institution to which it is annexed.

BIBLIOTECA AMBROSIANA. — *Open* daily, 10 to 3, except on Sundays and festivals; fee, 1 fr. The *pictures* can be seen free on Wednesday, 10 to 2. This celebrated collection was founded by Cardinal Federigo Borromeo (1609), Archbishop of Milan. The library is under the direction of a congregation of ecclesiastics, presided over by a clerical member, or, if there be none, by the head of the Borromeo family. The chief acting officer is the Prefetto. The librarians are very civil and attentive, but the catalogues, according to the desire of the founder, although good, are not communicated to the public. To this circumstance may be attributed how the library escaped the depredations of the French in 1797, from the ignorance of its contents. The Ambrosian was, in fact, the earliest public library in Europe; that is to say, a library not attached to any college or cathedral for the use of its own members, but open to all students or to the public, for whom writing materials were provided,—which was then unexampled.

The institution consists of two distinct portions: the library, properly speaking, composed of the printed books and manuscripts, which is on the ground-floor, and the collections of works of art on the upper one.

The *Library*, distributed over several halls, contains about 140,000 volumes of printed books, and 8000 MSS. From the great court on the rt., a door leads into a small vestibule, in which are busts of celebrated Italians, also a fine one of Lord Byron, by *Thorwaldsen*. On the floor is a coarse Roman mosaic, found on the site of a Temple of Isis at Milan; and on the walls 4 bas-reliefs by *Thorwaldsen*, and fragments of sculpture by *Bambaja*, which formed part of the

monument of Gaston de Foix. In the two small halls opening out of the vestibule on the rt. are arranged the MSS. and printed books of the 15th cent. *Obs.* a Virgil annotated by Petrarch, with one miniature by Simone Memmi, representing Virgil, and allegorical figures of his works and commentators, of great beauty. The handwriting is fine and clear. Prefixed to this MS. is the note in which Petrarch is supposed to describe the death of Laura. The MS., which afterwards belonged to Galeazzo Visconti, may be authentic, but the note is suspicious. The autograph correspondence between Cardinal Bembo and Lucretia Borgia. Her signature is “Lucretia Esten da Borgia.” A lock of her hair is attached to one of the letters.—“The prettiest and fairest imaginable. I never saw finer. If I can obtain some of it by fair means, I shall try. The letters are short, simple, sweet, and to the purpose.”—*Byron*.

Josephus, translated into Latin by Rufinus, who died in 410, upon papyrus, probably of the 5th cent. Manuscript books upon this material are of the greatest rarity. It is one of the first books bound in the modern form, and is supposed to have belonged to Attila. Homer: fragments of a MS., perhaps of the 4th cent., with 58 illuminated miniatures, highly interesting both for the art and the costume which they exhibit. This MS. disputes with the Virgil of the Vatican and the Book of Genesis at Vienna the right of being considered the most ancient volume extant containing illuminations. Lucano da Parma's treatise, ‘De Regimine Principum,’ presented by Galeazzo Sforza to G. Antonio Borella, with a curious and characteristic portrait of the donor. 12 volumes of heads of sermons, or homilies, by San Carlo; Borromeo and his correspondence, filling upwards of 100 vols., all in his own handwriting; also that of Cardinal F. Borromeo.

A large volume filled with drawings by *Leonardo da Vinci*: a singular miscellany—machines, ordnance dia-

grams, caricatures, fancies; the descriptions are written by himself from right to left, so that they can only be read with facility by being placed before a looking-glass. There were originally 13 such volumes, 12 of which were presented to the library in 1637 by Galeazzo Arconati, after having refused 3000 doubloons offered for one volume of the collection by the King of England; but the other 12 have been retained in the library of the Institute at Paris, to which they were removed during the first French occupation of Lombardy.

Some finely illustrated books of Hours, of the 14th, 15th, and 16th cents., amongst which that of Bianca Sforza is particularly beautiful.

A small volume, executed at Rome, with architectural designs by Bramante, and manuscript descriptions, dedicated to Francis I.

Vite degli Arcivescovi di Milano, with 5 miniatures of the Luini school.

Livy, translated into Italian by Boccaccio.

The collection of MSS. is of high importance. Many were purchased by the founder: amongst others those brought from the Benedictine monastery of *Bobbio*, 24 m. S.W. of Piacenza on the Trebbia, by S. Columbanus and Irish missionaries in the 7th cent. From this ancient Cœnobium have proceeded several MSS. of extreme value to the Celtic scholar, inasmuch as they contain some of the earliest specimens of the Gaelic language in existence. They consist principally of interlinear translations and commentaries of portions of Scripture, in general beautifully written. Of these, one of the most remarkable is a Psalter of the 8th cent., with the commentary of St. Jerome. This is filled with Gaelic glosses, besides a page at the beginning, probably containing a preface or dedicatory epistle. The whole is in the ancient Irish character, and very legible. A MS. of the Gospels, with Gaelic notes, of high antiquity.

A class of MSS. which has rendered this institution celebrated are the *Palimpsests*, ancient MSS. upon vel-

lum, from which the characters of a previous MS. have been rubbed off, or partially effaced. The existence of this practice was long known; but Cardinal Maï, when *prefetto* of the library, was the first who endeavoured to recover the classics below from the superincumbent stratum of legends or homilies. The original writing is generally in bold, uncial characters, imperfectly erased, and the scribes of the second period usually crossed the older writing, as ladies do their letters, though sometimes they took the intervals between the lines. The principal difficulty lay in the transposition of the leaves, and it is in connecting the separated leaves that Maï showed his skill. The letters of Fronto and Marcus Aurelius, and various fragments of Orations, and of the Treatise de Republica of Cicero, were published from palimpsests in this library. Of the other MS. treasures may be cited fragments of a version of the Bible, made A.D. 360-80, by Ulfilas, Bishop of the Mœso-goths. The Gospels are at Upsala; a portion of the Epistles was found at Wolfenbittel.

In one of the rooms is a collection of autograph letters of Ariosto, Tasso, Galileo, Cavour, Garibaldi, P. Sarpi, &c.

The series of printed books of the 15th cent. is one of the most complete in Europe, amongst which is the celebrated Boccaccio, printed at Venice in 1471 (for a duplicate of which, now at Althorp, Lord Spencer paid £2000); the Ambrosian Missal and Breviary, and the Statuto di Milano, printed here in 1470 to 1480.

Beyond the hall of the museum is the winter reading-room for students, opening out of which are two large halls containing printed books: in one is a monument to the Marquis Fagnani, who bequeathed his library of 23,000 vols. and 4000 engravings to the Ambrosiana.

Returning to the small vestibule, a door leads to the *Great Hall of the Library*, surrounded by portraits of illustrious men, chiefly ecclesiastical dignitaries, formed by *Paolo Giovio*,

and employed to illustrate his 'Vite Illustrium Virorum.' Out of this is another room of printed books, the *Sala Borromeo*, so called from a good monument, by *Cacciatori*, to the late Count Giuberto Borromeo, raised by his son. Out of this opens the *Sala della Santa Corona*. This hall, which was formerly the place of meeting of the suppressed charitable corporation of the Holy Cross or La Santa Corona, whose object was to relieve the sick poor at their homes, was given to the Ambrosiana, and now contains printed books. A fresco of *B. Luini* covers the wall of one of its sides, and represents the Saviour crowned with thorns, between two executioners; on each side are groups of six members of the confraternity for whom it was painted, all evidently portraits. In a group above, on the rt., between a man in armour and a personage in a civil costume, is an old bearded personage, the painter himself. The fresco is in admirable preservation, as well as the roof of the sala, which is of the period of the painting, as stated on it, Oct. 1521 to March 1522. "The grandest form in which this subject was ever represented is in this fresco," says Lady Eastlake, who calls it "a magnificent devotional picture. The central figure placed on a regal height is indescribably fine." On the walls, amongst other curiosities, the gloves worn by Napoleon at Waterloo, and the tailor's models for his clothes.

Annexed to the library is a small *Numismatic Collection*, rich in coins from the time of Valentinian to Charlemagne, of the Lombard dukes and sovereigns, to the period of the *Sforzas* (1450).

On the first floor is the collection of *Works of Art* (no catalogue). Before reaching the Gallery is the *Cabinetto dei Bronzi*, from modern manufactories. In this room are also a portrait of *B. Cellini*, by *Bronzino*; the *Triumph of Galatea*, by *Albani*; a portrait of Pope Clement XII., by *Migutta*; the *Conversion of St. Paul*, by *Giulio Clovio*; *a *Holy Family*, by *L. Lotto*; an *Ecce Homo*, by *Marco*

Basaiti; a portrait by the *Prete Genovese* (*Bernardo Strozzi*); a portrait of *Mad. Grassini*, the singer, by *Appiani*; a fruit piece, by *Dé Heem*; two portraits, by *D. Crespi*; an excellent **Adoration of the Magi*, attributed to *Lucas van Leyden*; a portrait of *Clement XIII.*, by *Mengs*; a *Holy Family*, by *Carlo Dolci*; the *Toilet of Venus*, by *Guercino*; portraits in miniature of *Bernabo Visconti* and *Ludovico il Moro*, by *Cigola*; *Thorswaldsen's* bust, by himself; *Canova's*, by a pupil; a copy of *Canova's* *Head of Medusa*. A few steps higher up is the Gallery.

Room 1 contains an extensive series of engravings. *Room 2*: ancient engravings by *Lucas Cranach*, *Antonio Raimondi*, *Salvata Rosa*, *Calcot*, &c. *Room 3*: ancient miniatures from mediæval books of prayer, and several pictures, amongst which a *Presentation in the temple*, by *Tiepolo*; **Martyrdom of St. Peter of Verona*, by *Moretto*; *Virgin and Saints*, by *Borgognone*; copy of *Correggio's* *Madonna Incoronata*, by *An. Caracci*; *Virgin and Child*, by *Memling*; *St. Jerome*, by *Andrea Mantegna*; *Virgin and Four Saints*, by *Bramantino* (?), given by *Duke Melzi*.

Room 4 contains an important collection of original drawings by *B. Luini*, *Gaudenzio Ferrari*, *A. Mantegna*, *Alb. Dürer*, and particularly a portrait of his pupil *Francesco Melzi* and another of *Isabella d'Aragona* by **Leonardo da Vinci*. In *Room 5* (or the *Hall of the School of Athens*) is the **Cartoon* by *Raphael* for that fresco at the Vatican: it is executed with black chalk on grey paper, and contains the figures without the architecture. "It is one of the most interesting examples of the nature and extent of the alterations introduced in a composition prepared for fresco. The changes are mostly additions. The figure of *Epictetus*, represented in the fresco sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved

no inconvenience. Some less important alterations in the same fresco—such as covering the head of Aspasia with drapery instead of showing her flowing tresses (for thus she appears in the cartoon)—might have been made on the wall without any change in the drawing. That this cartoon was the identical one which served for the execution of the fresco is proved by the exact conformity of every part, except the additions above mentioned, with the painting.”—*Eastlake*. In this room are an admirable portrait by *Beltraffio*; *B. Luini*, A Holy Family; **Titian*, The Adoration of the Shepherds, painted for Cardinal d’Este as a present to Francis I. of France, but purchased by S. Carlo, by whom it was given to his nephew, Card. Federigo Borromeo. *Obs.*: **Leonardo da Vinci*, portrait of Bianca Maria, daughter of Galeazzo Maria, and wife of the Emp. Maximilian, 1493; portraits of Ludovico il Moro and his wife, Beatrice d’Este; also profile of the painter in red chalk.—Two drawings by *Caravaggio*, Our Saviour appearing to Mary Magdalene; and some fine studies by *B. Luini* and *Cesare da Sesto*.—Many studies, by *Michael Angelo*, for his Last Judgment. Head of St. John: a drawing of part of the Triumph of Julius Cæsar, by *Mantegna*. Many other drawings by the old masters, and a portion of *Raphael’s* cartoon for the painting of the battle between Constantine and Maxentius, at the Vatican.

Room 6.—In this room, opening out of the Great Gallery, and leading to the last hall of the Pinacotheca, are several paintings by *Breughel* and Paul Brill, and a good portrait of a nobleman, by *Morone*, 1554.

Room 7.—Here have been placed several paintings bequeathed to the municipality by Count Bolognini. The most remarkable is a full-length portrait of Henrietta Maria of England, attributed to *Vandyke*; a Virgin and Infant Christ, by *Guercino*; Animals, by *Londonio*; Lady’s portrait, by *Cuyp*; St. Sebastian, by *Caravaggio*; Man’s portrait in Titian’s manner; Portrait by *Moroni*; Portrait of man with white dog, by *Bonifazio*; a draw-

ing by *Rubens*; statue of one of the Parcæ, by *Shadow*; several objects of mediæval furniture, bronzes, ivories, Urbino majolicas, and terra-cottas.

Attached to the Ambrosian Library is a printing-office, of works in the Oriental languages, founded by Card. Borromeo.

On the stairs and in the court of the Ambrosiana are some Roman and Christian inscriptions from the Catacombs; and in a small garden towards the piazza, the tin palm-tree, or aloe, which Lalande, in his description of Italy, has mentioned as a proof of the mildness of the climate of Milan.

MUSEO CIVICO DI STORIA NATURALE, in a large building on the Giardino Pubblico (open 11 to 3 daily, $\frac{1}{2}$ fr.; Sunday and Thursday free), contains a good and well-arranged collection of Zoology (that of the serpents, and of reptiles in general, is one of the most important in Europe), Mineralogy, Geology, and Palæontology: the latter is particularly rich in fossils from the tertiary Subapennine formations of the duchies of Parma and Piacenza. This museum is liberally supported by the municipality. The extensive collections of the suppressed *Scuola delle Miniere*, consisting of fossil remains of gigantic animals found S. of Parma and Piacenza, and purchased by the Viceroy E. Beauharnais, and of the fossil tertiary shells described by Brocchi in his classical *Conchologia Fossile Subapennina*, have been removed to this museum. The Great Hall, converted into a lecture-room, has its walls covered with frescoes by *Tiepolo*. There is also an Ethnographical collection, and one of Comparative Anatomy. The pre-historic remains of the lake-deposits of the Lombard plains, near Varese and Arona, are remarkable, as well as the series of Egyptian and Peruvian crania. Here is a collection of extinct gigantic quadrupeds from the plains and valley of Rio de la Plata; of all the species described by Professor Owen. There is one of the finest and most complete skeletons in existence of the Megatherium. This series, collected by a

Milanese gentleman at Buenos Ayres, was purchased by subscription and presented to the museum.

Scuola or *Collegio Tecnico*, in the Corso della Porta Romana, a very handsome edifice, the object being, as a school of application for engineers, &c., to complete the education in the applied sciences of young men leaving the university. It is a new building, due to the Municipality.

HOSPITALS.

Milan contains as many as 85 hospitals and institutions of charity, possessing property to the amount of 200 millions of francs—8 millions sterling,

**Ospedale Maggiore*, or Great Hospital of Milan.—This splendid establishment was founded by Francesco Sforza and his duchess Bianca Maria, in 1456. They gave for its site an ancient palace which had belonged to Bernabo Visconti. The building was begun on the 4th of April, 1457, the first stone being laid by the hands of the duke and duchess. *Antonio Filarete*, a Florentine, was the architect; the southern portion of the edifice was alone executed from his designs. The ground-plan of this original portion of the foundation is a square, the central space being the grand quadrangle. The windows of the *façade* are beautifully ornamented with reliefs of children and foliage in moulded terra-cotta; and the numerous niches and lunettes contain busts of saints and allegorical figures. The central portion of the hospital is also of moulded brick, erected in 1621 by a donation from a liberal citizen, Gian Pietro Carcano. The architects were *Mangone* and *Richini*.

The noble quadrangle is surrounded by a double colonnade, having 21 arches on two sides, and 19 on the others. The granite columns of the upper order are composite, of the lower modern Ionic, with archivolts and entablatures ornamented with arabesques and figures in high relief, forming

circular medallions, from the designs of *Camillo Procaccini*. The upper colonnade has been partly walled in to gain space on 3 sides; that towards the street is open, as originally designed; the lower is formed by 80 columns of red granite. This quadrangle measures 250 ft. by 280, not including the depth of colonnade, which is 19 ft. In the small ch. opposite the great gateway is a good Annunciation, by *Guercino*. In 1797 Giuseppe Macchi, a notary who had led the life of a miser, left an immense property to the hospital, by means of which it was completed. The N. wing is from the design of *Castelli*, who, unfortunately, abandoned the style of the earlier part of the building, so that this wing is out of keeping with the rest. The average number of patients admitted annually is about 20,500; the deaths, 2700; the mean mortality being 13 per cent. The hospital can accommodate 2400 patients; but has seldom more than 1600. Monuments have been raised under the porticos of the great quadrangle to eminent medical teachers attached to the establishment.

The *Ospizio Trivulzi* is a noble monument of Milanese charity. It was founded in 1771 by Antonio Trivulzio, who gave up his palace for the purpose. The endowment has since received very considerable additions, and the building has been enlarged to nearly double its original size. It now contains 600 inmates, all over 70 years of age, who are well fed and clothed at the expense of the institution.

The vast *Lazaretto*, outside the Porta Orientale, has been cut through by the rly. The quadrangle of red brick measured outside the arcade 404½ yds. by 393. From these arcades opened 280 small rooms or cells; in the centre is a chapel designed by *Pellegrini*, and possessing much beauty. This building was founded by Lodovico il Moro about 1461, but not completed till the time of the pest in 1630. It was the scene of some of the finest episodes of the *Promessi Sposi*.

PRIVATE PALACES.

Pal. Belgiojoso, occupying one side of the square of that name, from the design of *Piermarini* (1777). On the same piazza, in the house with a terracotta front, *Manzoni* resided.

Palazzo Borromeo, in the Piazza Borromeo, one of the few remaining specimens of the Gothic style, having belonged to the owners of the islands on the Lago Maggiore since 1444: the interior is modernised, and contains a collection of minerals, formed originally by *Breislack*, and paintings by *B. Luini*. On the banishment of this noble family, arising out of the events of 1848, the palace was converted into a barrack and hospital by the Austrians. It is now the residence of the head of the Borromeo family.

Pal. Busca Serbelloni, in the Corso di Venezia, from the designs of *Cantoni*, 1794, the front in rose-coloured Baveno granite; there are several frescoes in the interior by *Traballese*, *Podestià*, *Sabatelli*, &c.

The *Museo Cavalleri* contains some remarkable paintings, and several specimens of antiquities worth seeing.

Palazzo Litta, Corso Magenta, built by *Richini*, in one of the largest in Milan, with fine courtyard and staircase. The great saloon is splendidly fitted up in the style of Louis XIV.

Palazzo Melzi, built in 1805, near the Public Gardens. Some good modern pictures.

The *Casa Melzi* in the Borgo Nuovo, was originally the house of the painter *Bramantino*, who has left some frescoes in what is now a coachhouse; and in the court is a good fresco of an Atlas supporting a Globe, by *B. Luini*, in his last and best manner.

Pal. Poldi Pezzoli, a very large building in the Via Alessandro Manzoni, contains several good works of art, modern and ancient, not seen with facility.

Casa Planca contains a precious series of portraits of the Sforza family in fresco, by *Luini*, all apparently taken from originals.

Casa Ponti, 10 Via Bigli, a portion

of the *Casa Taverna*, has an open court painted throughout by pupils of *B. Luini*; between the windows are full-length figures of the Muses; below each window is a circular medallion with a Cupid; and in the oblong panels between, groups of children in mimic combat, the treatment of which is very graceful and spirited.

Palazzo Pozzi, near the Piazza S. Fedele, designed and built by *Leone Leoni*, of Arezzo, who was a sculptor, die-sinker, and architect, much patronised by Charles V., by whom he was knighted. Hence he is often called "Il Cavaliere Aretino." Colossal statues support the front, to which the Milanese have given the name of *Omenoni* (i.e. big men).

Palazzo Sormani, near the Porta Vittoria, with a large garden. In the picture gallery is a pleasing *Mantegna*, The Virgin and Child between St. John and St. Mary Magdalene; and Midas, probably by the same artist. Also two fine works by *Antonio Canale*, representing the arrival at Venice and departure of a Count Sormani, who was Spanish Ambassador.

Palazzo Trivulzi, opposite the ch. of S. Alessandro, belongs to the Trivulzi family, one of the most historically celebrated in Italy, and was built by the Marquis Alessandro Trivulzi (a permission required to enter). Here is a valuable library of printed books and manuscripts, and a choice collection of coins, and of Greek, Roman, and mediæval antiquities, including the monument of Azzo Visconti, formerly in the Ch. of San Gottardo; also a large altar-piece, by *Mantegna*; a portrait, said to be his own, by *Antonello da Massina*; and an *Ecce Homo*, by *A. Dürer*.

In the Via dei Filodrammatici (No. 1810), forming the entrance to a small theatre, is a good pointed gate in marble, having over it a relief bust of Francesco Sforza, with those of Alexander the Great and Julius Cæsar. The arabesques are fine, especially on the jambs of the gateway, where the triple feather, one of the heraldic cognizances of the Medicis, like that of our Prince of Wales, may be seen.

THEATRES.—Milan is of all the cities in Italy the most celebrated for its theatres and theatrical amusements. The principal house is

La Scala, so called from its having been erected upon the site of the ch. of St. Maria della Scala. It was built from the designs of *Piermarini*, 1779, and is only open in autumn and during the carnival. It contends with *S. Carlo* at Naples for being the largest theatre in Italy, and has always been admired for the excellence of its internal arrangements. It may be seen during the day (1 fr.). The house is capable of containing 3600 spectators. The number of boxes in each row is 41; each has a small room attached to it; the greater number are private property. The form of the house is a semicircle, with the ends produced and made to approach each other; the greatest width is 72 ft., the length, from the front of the centre box to the curtain, is 95½ ft. The width of the opening between the columns of the proscenium is 54 ft., and the depth of the stage behind the curtain 150 ft.

La Canobbiana is connected by a viaduct with the palace, and open only during the carnival. It was founded by Paolo Canobbio and built from the designs of *Piermarini*, 1780. The pit contains 450 seats, and the house will hold 2200 spectators.

Teatro Carcano was built 1803, from designs of *Canonica*, on the site of a monastery. Every part of the interior is of wood. The house can hold 1800 spectators. Operas and comedies are performed here.

Teatro Filodrammatico, close to the Scala Theatre.—Antolini, in the theatre which he designed for the Foro Bonaparte, declared his intention to banish everything by which the attention is distracted, and that he would not therefore have boxes as a retreat for noisy chattering. He said the audience would behave and attend better if every one was seen, and that pretty women would not have to complain of being shut up in cages where they were half hidden. These classical opinions, which were called republican, prevailed when the Teatro dei Filo-

dramatici was built from the designs of *Polack* and *Canonica*. The pit contains 245, the open boxes 630 persons. The tickets of admission are distributed gratuitously by the members, who form a regular academical body, have a school of declamation, and give prizes. The company is entirely composed of amateurs, young men engaged in trade or in the public offices, and young women belonging to respectable families of the city. Actors who have appeared in public are not allowed to play on this stage. Vincenzo Monti, Carlo Porta, and other distinguished authors and actors appeared here, and in it Pasta commenced her career.

Teatro Fiando, Fantoccini, Marionetti or *Puppets*.—This theatre, in the Piazza Beccaria, is called also the Teatro Girolamo, from the comic character, who appears as one of the principal personages in every drama represented here. Girolamo is a Piedmontese from the Duchy of Montferrat, always frightened and hungry, but jesting and babbling. The performances are exceedingly droll and amusing, consisting usually of a play, which is apt to be very pathetic, and a ballet.

The *Teatro di Massimo Azeglio*, for comedy, in the Piazza San Fedele, and the *Teatro del Verme* for operas, were opened in 1872.

CLUBS.—The *Casino della Società del Giardino*, occupying the Spinola Palace, built 1591, in the Via de S. Paolo (strangers can obtain admission for a month through a member); the *Casino dell'Unione*, in a fine apartment over the Café Cova, near the Theatre of La Scala (the most aristocratic); the *Società Patriotica*, in the Via di San Giuseppe, and the *Società degli Artisti*. All contain reading, ball, and coffee-rooms.

ENVIRONS OF MILAN.

New Cemetery, or *Campo Santo*, outside the Porta Garibaldi, commenced in 1865 from the designs of *Macchiachini*. The architecture in the Lombard style. There are some good

sepulchral monuments here; all the interments at Milan now take place in it, intramural burying being no longer permitted in Italy. Attached to the great or Catholic Cemetery, are separate ones for Protestants, Jews, Mohammedans, &c.

The *Abattoirs* or *Public Slaughter-houses* are situated outside the city, on the Via del Olona, and adjoining the cattle-market. No animal is now allowed to enter Milan in reaching the shambles.

About $3\frac{1}{2}$ m. from the Porta di Magenta, and on the l. of the high road leading to Vercelli, near a village called Quarto Cagnino is

Linterno, memorable as the solitude to which Petrarch retired after the death of Laura, and where he composed his poetical lamentations for her loss. Its original name was *Inferno*, or *Inverno*; but the laureate, out of love for Cicero, changed it into the classical *Linternum*, the retreat of Scipio.

The *Ch. of Chiaravalle*, near the rly. stat. of Rogoredo, on the way to Piacenza (4 m. by road), is described in Rte. 23.

THE CERTOSA OF PAVIA (see Rte. 22)—one of the most interesting buildings in N. Italy—may be visited in a day from Milan, starting early and returning at night.

Saronno, 14 m. on the road to Varese. *Diligence* daily, but the most convenient method of visiting the place is by hired carriage. The road leaves Milan by the Porta Tanaglia, passing through the suburb of the *Ortolani*. A road turns off to the rt., at a short distance from the gate, and leads in $\frac{1}{2}$ hr. from Milan to the *Palazzo della Simonetta*. The front presents 3 colonnades, one over another, with arches and small columns, and paintings in the cinquecento style. The interior is not remarkable. The façade towards the garden was constructed with a very intricate arrangement of angles, and from a window on the 2nd floor, on the l. hand, is an *echo* which is said formerly to have repeated the sound of the discharge of a pistol

50 times. An alteration in the building has diminished its powers, but the echo will still repeat a clear sharp sound nearly 30 times.

$3\frac{1}{2}$ m. from the Porta Tanaglia, and about $\frac{1}{2}$ m. on the l. of the road, is the village of Garegnano, near which is the *Certosa of Garegnano*, a once celebrated Carthusian monastery, in the midst of a territory which the labours of the monks reclaimed. It was founded in 1349 by the Archbp. Oddone Visconti, Lord of Milan. The conventual buildings are desecrated; the ch. contains some frescoes by *Crespi*. Those on the walls represent the principal events of the life of St. Bruno, those on the ceiling subjects from the New Testament. Some have been much injured by the wet penetrating when the lead was stripped off the roof in 1796.

Caronno.—In the parish ch. are some frescoes, attributed to *Aurelio Luini*, the son of *Bernardino*.

The ch. of the *Sanctuario della Madonna di Saronno* is $\frac{1}{2}$ m. W. of the town of Saronno. Near the Sanctuary is an *inn* (*Albergo della Madonna*) where beds and a fair dinner may be had. The church contains celebrated works in fresco by *Gaudenzio Ferrari* and *Bernardino Luini*, in excellent preservation. It was commenced in 1498, from the designs of *Vincenzo dell'Orto*. The campanile, the cupola, the high altar, and the two side-chapels, were erected by *Paolo Porta* in the 16th cent. The façade, which is overloaded with ornament, was built in 1666, from the design of *Carlo Buzzi*. Owing to this change of architects, the interior is somewhat irregular. The cupola is painted in fresco, by *Gaudenzio Ferrari*. The subject is the heavenly host playing upon various instruments, with a circle of cherubs above them singing. Below is a series of painted statues, in 12 niches, two figures in each, consisting for the most part of Prophets and Sibyls, as Sibylla Delphica and David, &c., 24 in all; there are also groups representing Calvary, the Last Supper, &c.

Below, in circles in the pendentives, are eight subjects from Genesis,—the

Creation of Eve; Eating the Forbidden Fruit; the Expulsion from Paradise (much injured); Tilling the Ground after the Fall; Adam and Eve in the Garden, very fine; Abel tending his Flocks; the Remorse of Cain; and Adam blessing his posterity: these are also by *Ferrari*. The lunettes below are by *Luini*. All these frescoes may be more easily seen from the gallery which runs round three sides beneath the cupola. In that part of the ch. which connects the nave and the choir are two large frescoes by *Luini*—the Marriage of Joseph and Mary on the l. hand, and Christ disputing with the Doctors on the rt. On the wall on the l.-hand side of the high altar is the Presentation in the Temple, with a view of the Ch. of Saronno, and opposite is the Adoration of the Magi. These 4 large frescoes are well preserved; and are superior to anything at Milan—with the exception, perhaps, of one or two small portions of fresco in the Brera. In the Adoration of the Magi, perhaps the best of the 4, the Virgin and Child are exquisite examples of that union of beauty and tenderness which distinguishes *Luini*'s best works; the heads of the two kneeling kings are admirable, and the transparency of the colours throughout affords an excellent example of fresco-painting. In the Christ disputing with the Doctors, although the figures of our Saviour and the Virgin are wanting perhaps in dignity, the whole is finely conceived; the heads of the Doctors are admirable. *Luini*'s own portrait, which he has introduced, is very fine. In the fresco of the Marriage of the Virgin the principal figure is perhaps too much of a Venetian character, and wanting in youth and simplicity. All these paintings have been published by the Arundel Society.

There are many smaller frescoes by *Luini* on the walls and ceiling of the choir; amongst others, the Evangelists, and the four Doctors of the Church (which have been retouched), with St. Catherine and St. Apollonia; and two Angels remarkable for the transparency of their colours. In the

sacristy is a picture by *G. C. Procaccini*. On the wall of the cloister leading from the ch. to the priest's house is a Nativity by *Luini*. He was paid for the simple figures of saints a sum corresponding to 22 fr., and received besides wine, bread and lodging. For the other works he was paid so much a day, together with bread and wine, and was so well pleased with his pay, that he painted this last fresco for nothing.

In proceeding to Varese, instead of returning to Milan, beyond Saronno the level of the country rises, and the road, after passing through *Mozzate*, *Carbonate*, and *Tradate*—a large village, where, on a hill, are the remains of an ancient castle—crosses the Olona. [A short way lower down the river, but off the direct road, is the village of *Castiglione di Olona*, an interesting place from its mediæval remains, but chiefly for the frescoes by *Masolino da Panicale*, discovered in one of the churches and baptistery; they were executed about A.D. 1448 for Cardinal Borgia in the choir, and represent incidents in the life of the Virgin, St. Lawrence, and St. Stephen, to whom the ch. was dedicated. In one of the paintings is the portrait of the Cardinal, and the painter's name.—*Masolinus de Florentia, pinxit*. *Masolino* painted also the adjoining Baptistery with scenes from the life of the Precursor; the two principal subjects being, Salome preferring her request to Herod, and Herodias receiving from her daughter the head of the Baptist.]

Excursions to the Italian Lakes may be very conveniently made from Milan, and circular tickets at a reduction of 45 per cent., available for 15 days, are issued by the railway company, enabling holders to stop at any intermediate station, and make the following tour, viz.:

From Milan to *Como*, rly., thence to *Menaggio* on the Lake of *Como* by steamer, in 4 hrs., and to *Porlezza*, by diligence, in 2 hrs.

From *Porlezza* to *Lugano* on the lake, by steamer in 1 hr., and thence to *Luino* by diligence in 2½ hrs.

From Luino to Arona, on the Lago Maggiore, steamer in 4 hrs., and from Arona back to Milan by rly., or the route may be reversed.

The following route embraces all the 4 lakes, viz.;

From Milan by rly. to Arona, and by steamer up and down the Lago Maggiore.

From Arona omnibus or carriage to (11 m. 3 hrs.) Orta (or by rly. visiting Novara,—to Gozzano).

From Orta, through Omegna (whence Varallo may be visited) to Baveno or Pallanza, and steamer across the Lago Maggiore to Luino, and diligence in 4 hrs. to Lugano (or by the rly. from Arona, viâ Gallarate to Varese (or by omnibus or carriage from Laveno to Varese) thence carriage, 10 m. to Porto, and boat or steamer to Lugano.

From Lugano, steamer to Porlezza, and diligence in 2 hrs. to Menaggio on the lake of Como, and from Como rly. S. to Milan.

In a rapid 3 days' tour the best sleeping quarters will be at Bellagio and Baveno. In a tour of 8 days or more the traveller should select the Hotel Como (or Cernobbio), Cadenabbio, Bellagio, Lugano (Varese), Baveno, Orta, or Pallanza.

ROUTE 20A.

MILAN TO INNSBRUCK BY THE PASS OF THE STELVIO.

About 261½ Eng. m.

The Railway serves as far as Lecco, on the E. shore of Lake of Como (see Rte. 19). Most people, however, will prefer to avail themselves of the trains (4 daily, in 1½ to 3 hrs.), to Como, and the steamer on the lake to Colico

(in 3½ hrs.). With 3 horses, the journey can then be performed in 48 hrs., exclusive of stoppages: to Colico by rail. and steamer, 5 hrs.; Bormio, 12 hrs.; Mals, 10 hrs.; Landeck, 10 hrs.; Innsbruck, 10 hrs.

Diligence from Lecco to Colico 2 or 3 times a week, and from Colico to Sondrio and Bormio daily. *Postwagen* from Bormio to Eysers over the summit, in 12 hrs. from June to Sept. Post-houses on the pass not well supplied with horses. The great feature of this route is the *Pass of the Stelvio*, the highest in Europe practicable for carriages, being 9177 Eng. ft. above the sea-level, 2300 ft., or nearly half a mile, perpendicular, above the Simplon, and 1000 ft. above the Great St. Bernard. It was constructed by the Austrian government, in order to open an additional line of communication between Vienna and the centre of Lombardy, and was completed in 1828. It was planned by the chief engineer, Donegani, and executed under the inspection of the engineer Domenici, by the contractor Talachini, at an expense of nearly 3 millions of florins, or about 290,100*l.* Whether we consider the boldness of the design, the difficulties of its execution from the great height and exposure to storms and avalanches, or the grandeur of the scenery through which it passes, the route of the Stelvio is the most remarkable in Europe. The galleries cut for miles through the solid rock, along the margin of the Lake of Como—those higher up built of massive masonry, strong enough to resist the fall of avalanches—the long causeways carried over the morasses of the Valteline—the bridges thrown across torrents—the long succession of zigzag terraces, winding with so gradual a slope that an English mail-coach might trot up on one side, and scarce require to lock a wheel on the other; which, nevertheless, scale and surmount one of the highest ridges in the Alps—these are works which, without exaggeration, deserve to be called stupendous. But the works and agencies of nature, with which they

come in contact, reduce them to comparative insignificance. This road, upon which so much labour and treasure has been expended, is liable to be blocked up, and rendered impassable for *wheel-carriages* for weeks during the winter months, by snow. Every spring, when the snow disappears, the ravages of the winter's storm and avalanche are disclosed to view—wooden galleries broken through, large tracts of the road swept away, others overwhelmed with rubbish and fragments of rock—injuries annually occurring; to be repaired only at an expense of 1800*l.* or 2000*l.* a year. From June, to the beginning of October, the passage is generally secure from risk, except immediately after a fall of snow: under such circumstances it is prudent to wait 24 hrs. The road may be passed in *sledges*, even in the depth of winter, and the passage of the mail is never interrupted.

The most interesting scenes on the route are the shores of the Como Lake, and its excavated galleries; the gorge of Spondalunga; the splendid view of the range of the Ortler-Spitze, with its snowy glaciers, seen from the highest point of the pass, and the glaciers on the Tyrolese side, which the traveller, rolling along in his carriage, first looks down upon, and then approaches near enough to throw a stone upon them—a prospect which no other Alpine carriage-road presents.

Milan is described in Rte. 20, and see Rte. 19 for the rly. or road to

34 m. **Lecco** (*Inns*: Croce di Malta, dear; Italia, fair; Leone d'Oro). A town of 8000 Inhab., and rapidly increasing. There are manufactures of iron and cotton-twist.

Lecco seems only remarkable for its beautiful situation (well described at the outset of the 'Promessi Sposi'), near the outlet of the Adda from the branch of the Lake of Como called Lago di Lecco, surmounted by mountains of a very bold and striking outline. The serrated ridge on the E. is well-named *Il Resegone* (great saw), and is worth a visit from Lecco. But

the more lofty are *Mte. Campione* (7158 ft.) and *Mte. Grigna* (7908 ft.), both to the N., and best reached on the N. side. The market on Saturdays is a busy scene, and in the *Villegiatura* season is the place of rendezvous of the rich Milanese families from their villas in the neighbouring Brianza and Pian d'Erba. The branch of the lake of Como at the extremity of which Lecco is situated, is much wilder than the W. arm. A *steamer* starts once a day in winter, and twice in summer, for Colico and Como, passengers changing boats at Bellaggio. [A road leads up between Resegone and Campione to the village of *Ballabio*, and thence descends to *Introbio* (*Inn*: delle Miniere, good and moderate); charming centre for excursions at head of *Val Sassina*.]

A level and well-kept macadamised post-road (completed 1832), runs by the waterside, and was formed partly by cutting a shelf out of the rock, partly by building up a terrace of masonry, and, in places where the rocks project very far into the lake, by boring galleries or tunnels through them. Three galleries, through which the road passes beyond the little village of Olcio, measure upwards of 3000 ft. The views over the lake are of enchanting beauty, increasing towards the upper end. The clear sunny sky of Italy, the placid lake, the olive and odorous citron-groves, and the trellised vine-bowers along its shore, contrast strikingly with the bleak region of bare rock and everlasting snow which the traveller is about to traverse. Bellaggio, at the N. extremity of the promontory which divides the Lake of Lecco from the Como branch, is the finest point of view. Nearly abreast of it a cascade, called *Fiume Latte*, descends from the summit of the rocks above our road. It issues out of a cavern in the face of the precipice; and, seen from Bellaggio, it is a beautiful object, but is dry generally in autumn.

14 m. (1 hr. 43 min.) *Varenna*, see Rte. 17.

About $\frac{1}{2}$ m. N. of Varenna are more

excavated galleries, nearly $\frac{1}{4}$ m. long. At Rigoledo, on a high terrace, is a good hydropathic establishment. Further on is *Bellano* (fair *Inn*, see Rte. 17), a village at the mouth of the Pioverna, issuing out through a narrow ravine, celebrated for its picturesqueness, into which a waterfall descends called *Orrido di Nesso*; but its beauty has been much impaired by the fall of a large mass of rock, which has also rendered it less accessible. Dervio stands on the margin of the lake, opposite the Valsassina, which runs S.E. This valley was the cradle of the Counts Thurn and Taxis, the first postmasters in Europe.

12 m. (2 hrs.) *Colico* (*Inns*: Angelo; H. du Lac, homely, but not bad; Isola Bella, higher up, better), an unhealthy village, on account of malaria, and therefore travellers should avoid sleeping here, near the N. extremity of the lake, at the foot of the Monte Legnone, which rises 8568 ft. above the lake. Colico has a port for boats, which may be engaged here to convey travellers to Como, Lecco, or across the lake. The *steamboat*, however, from Como ascends twice a day to the upper end of the lake, touching at Domaso, the town opposite, between 12 and 1 o'clock, unless the water of the lake be too low to admit it, which happens in summer. It crosses over to Colico, and embarks or disembarks a carriage there. It traverses the lake in 4 hrs. to Como, whence a railway runs to Milan in $1\frac{1}{2}$ hr.

A little way beyond Colico, in the midst of the marshy plain formed by the deposits of the Adda, the road to Chiavenna (*Germ.* Cleven) and the Splügen branches off northwards. (See Rte. 14A.)

At Colico the route of the Stelvio quits the lake. It traverses on a raised causeway the flat alluvial tract formed by the deposit of the Adda in the course of ages, and still partly in the state of a morass—the whole evidently an encroachment on the lake; and, turning to the E., enters the Valteline (Val Tellina; *Germ.* Veltlin) or valley of the Adda. It passes on the l. the ruined hill-fort *Fuentes*, built by the

Spaniards, while lords of the Milanese, 1603, to intimidate the Canton of the Grisons. This fort was the headquarters of the Jesuits and missionaries sent forth to convert the Protestants of the Valteline; whose efforts, not confined to persuasion, led to the persecution, expatriation, and massacre of so many of its unfortunate inhabitants. The Roman Catholics of the valley, by whom this lesser St. Bartholomew's was perpetrated, June 20, 1620, though Swiss subjects, were protected by the Spaniards, and thus escaped punishment. The Valteline was the scene of a mountain campaign between the French, under the Duc de Rohan, and the Austrians, between whom a battle was fought at Morbegno in 1635. The plain over which the fort once dominated, and in which it is the most conspicuous object, still goes by the name Piano di Spagna. The bottom of the valley is a swamp, formed by deposits of the Adda, which having spent all its strength in ravaging the upper part of the valley, stagnates in the lower part, owing to the absence of a declivity sufficient to carry off its waters into the lake. The sallow complexions and goitred necks of its wretched inhabitants are sure indications of the poisonous nature of the atmosphere. From 1512 to 1797, with some interruption, the Valteline, with the territory of Bormio and Chiavenna, belonged to the Swiss republic of the Grisons; it was then added to the kingdom of Italy; and at the Congress of Vienna was united to Lombardy until 1859, when the revolution transferred it to Sardinia. It was always regarded as an important possession by the house of Austria, as affording a direct communication between their hereditary states and Lombardy.

10 m. *Morbegno*. *Inn*: Regina d'Inghilterra, good and not dear. A well-built town on an elevated position. The snow mountains of the Bernina chain, especially the Monte della Disgrazia, here form a grand background to the view. Excellent silk is produced in the neighbourhood.

[A bridle-path leads S. up the Val

del Bitto and over the *Pass of San Marco*, then by Val d'Orta, into *Val Brembana*, and so to Bergamo, possible in one long day. Or, keeping more to W., the *Pizzo dei Tre Signori* (about 8600 ft.) can be ascended for its fine panorama. *Piazza*, 25 m. from Bergamo, or Zogno, about 12 m., will afford night quarters. The scenery of Val Brembana is interesting and unexplored.]

4 m. *Bridge* over the Adda at a turn of the valley.

[The *Val Masino*, a wild and striking valley, opens N., accessible by a char-road to the *Bagni del Masino*, 10 m., amidst magnificent scenery, and in close neighbourhood of *Mte. della Disgrazia* (12,074 ft.) which is best seen and only accessible from this side. (For the ascent a good starting-point is the highest herd hut in V. di Mello, or, still better, that in the Val Sasso Bisolo.) Two or three fine passes for mountaineers (the *Zocca* the finest) lead over into Val Bregaglia, and so to Chiavenna. Baths offer fair accommodation, 3750 ft. above the sea. On the road between Morbegno and Masino is a boulder of very remarkable dimensions, said to be the largest specimen in Europe. It lies about halfway between Cattaeggio and Sto. Martino.]

1½ m. *Bridge* carries the road again to l. bank, and the valley resumes its straight course eastward, forming an extensive vista.

2½ m. A *third Bridge* returns the road to the rt. bank. The frequently varying course of the Adda, due to inundations, deprives this part of the valley of much of its beauty. The successive valleys opening S. lead generally to steep passes communicating with the *Bergamesque Valleys* S. of the chain. Northward, to l. of the traveller, but out of sight, lie the great snow masses of the *Bernina chain*.

8 m. **Sondrio** (*Inns*: Post, large and good; Alb. della Maddalena, comfortable), a small but cheerful-looking town, the capital of the Valteline,

and residence of a prefect; 6500 inhab., 1198 ft. above sea; situation picturesque, at entrance of *Val Malenco*, from which issues the Malero, a stream frequently very destructive to Sondrio, and which, guarded by massive embankments, is conducted to the Adda.

There is a fine view from the ancient castle of *Masegra*, attained by a slight ascent.

[9 m. N. from Sondrio (3 hrs. on foot—1 horse carriage there and back, 8 frs.—up Val Malenco, is *Chiesa* (*Inn*: Alb. Battaglia; Alb. Oliva, both tolerable and moderate), amidst noble scenery. The grand snow mass of the Bernina is in front N., and that of Mte. della Disgrazia W. Between the two is the *Muretto Pass*, leading to Casaccia in Val Bregaglia. By the Val Lanterna, opening N.E. of Chiesa, is a path, which, crossing the *Canciano Pass* E., leads to Poschiavo or le Prese. (See below.)

From the Canciano Pass the ascent of the *Pizzo Scalino* (10,925 ft.) can be made, offering the finest point of view of the Bernina group from the S. side.]

On leaving the town, a *fine hospital*, built by a private individual, is seen. Hence the scenery is somewhat uninteresting, but the vineyards on l. have a certain fame, and numerous villages are interspersed among them.

12 m. *Tresenda* (*Inn*: very poor). Above, on the l., marked by a watch-tower on a jutting rock, is *Teglio*, now a village, but once the capital of the Valteline (Val Teglino), to which it gave its name.

[A good road here leads S. by a bridge over the Adda to the *Aprica Pass*, and so to *Edolo* and Val Camonica S., or to the pass of *Mte. Tonale* N. A glorious view along the course of the Adda from summit of Aprica Pass, or from an inn near it called *Belvedere* (1-horse carriage from Sondrio, there and back, 15 fr.). There are short cuts for a pedestrian. A carriage takes 2 hrs. to ascend, and 1 hr. to return. See Rte. 20B.

About $\frac{1}{4}$ hr. before reaching the Aprica Pass, a road S. to *Bergamo* turns off rt., and enters the Valle *Belviso* (said to contain bears and chamois) following it until nearly the end, the last part of the road being through a fine beech wood, with good views of Monte Venerocolo and Monte Gleno. Here the path mounts to the large Alp di Pila, and then by the Passo Barbellino (? 8000 ft.), between the Monte Torena and Gleno, commanding a fine but narrow view. Then down by the Lago di Barbellino with fine views, and to the Alp Barbellino, where the Valle Seriana cannot be followed on account of the river, but crossing another hill, the top of the Scala is reached, at the W. extremity of which the *Serio* rushes down, forming a fine cascade of some 800 ft. The road down the Scala is steep and difficult, thence to Bondione reached in 11 hrs. Small *Inn*, where a carriage may be had for 8 frs. to (13 m.) *Clusone*. (*Inn*: Alb. del Gambero, simple, but good and cheap.) The road hence to *Bergamo* is very fine, and the cascade of the *Serio* may be visited from *Bergamo* in a day by carriage.]

5 m. *Madonna di Tirano* (*Inn*: S. Michele, good; better to stop here than at Tirano), a small village, named from a marble church of the Virgin, also called Il Santuario, containing much fine wood-carving, lies at the mouth of the valley of Poschiavo. A carriage-road (improved since 1863) leads up it to the foot of the pass of the Bernina, and into the Engadine. The lake of Poschiavo, only 5 m. above Madonna, is exceedingly beautiful, and its trout delicious. At le Prese, on its banks, are baths offering comfortable quarters in a delightful situation. The Swiss frontier is 1 m. from Madonna. (See *Handbook for Switzerland*.)

$\frac{1}{2}$ m. *Tirano*. (*Inns*: Due Torri; Posta; Stelvio), a small town of 2700 inhab., containing deserted palaces of the Visconti, Palavicini, Salis's, and other noble families. It has been devastated at various times by the inundations of the Adda, from which it is

in perpetual danger of being swept away.

2 m. Near Sernio in 1807, a landslip, from the side of a mountain above Tirano (Monte Massuccio), on the rt. bank of the Adda, fell into the bed of the river, so as completely to dam up the stream. The waters rose to a great height, overflowed the surrounding villages and fields, forming a lake many acres in extent, which lasted 11 days, and then burst, carrying desolation down the valley, and upon the unfortunate town of Tirano. The lake thus formed extended up the valley as far as Tovo. At Lovere the water stood 18 ft. deep, and injured the walls and foundations of the houses so much, that to this day many of them require to be supported. Near this, 11 spires may be counted at one time, so numerous are the villages and churches in this part of the valley. The rise from Tirano to Bolladore is 1220 ft.

Grosotto (*Inns*: Post; Leone d'Oro). The plot of the massacre of Protestants in 1620 was laid in a house near the inn. [The Val Grosina, to the l., offers interesting paths to Poschiavo.] The valley, adorned by noble chesnut-trees, here becomes very picturesque.

12 m. *Bolladore*. *Inn*: Post, indifferent; a little further on is the "Restauration" of the Four Winds, a much better place for refreshments, especially with ladies. 5 m. higher up, the narrow and picturesque defile of La Serra divides the Valteline from the territory of Bormio. It was closed in ancient times by a strong wall and gate over the road, which was shut at night, thus preventing all passage up or down the valley, whence it was called the *lock*. An additional horse is required here.

14 m. *Bormio* (*Inns*: bad and extortionate; Posta; Lamm. The new Baths, $1\frac{1}{2}$ m. higher up the valley, are better quarters than either or even than the Baths at Sta. Catarina or Masino; $\frac{1}{4}$ post extra is charged for driving to these new baths, but it is the only house fit for night quarters. They are shut up after October). The wine called Cassella,

the best in the Valteline, may be had all the way from this to Milan.

Bormio is a poor, half-ruined town of scarcely 1000 inhab., burned by the French in 1799, and again by accident in 1855. It formerly enjoyed considerable prosperity from the transit of merchandise between Venice and the Grisons. With about 300 houses there are 9 churches. Very pure and delicious honey may be procured here packed in boxes.

Through the whole of the Valteline, the language and people are quite Italian, as is the appearance of the country. As far as Bolladore it is extremely rich. Mulberry and chesnut trees and luxuriant vineyards clothe the hills, which are scattered over with villages and churches; but at Bolladore the scenery becomes decidedly alpine, with no variety but rocks, pines, and snow. The district is appropriately termed "Il freddo paese." Bormio lies 4016 Eng. ft. above the sea, and is surrounded by snowy mountains. Only the hardier species of grain come to maturity here, and the *winter* usually begins early in October.

$1\frac{1}{2}$ m. above Bormio (and 1. below the road) is the Hotel of the *New Baths of Bormio*, supplied by hot saline sulphureous springs, having a temperature of 28° and 38° Réaumur. It contains 60 apartments and 12 marble baths, and affords much better accommodation than the inns at Bormio. The Baths are much frequented in July and August, but by the end of September most of the guests are flown, and the hotel is closed. The baths are supplied through wooden pipes from the springs which rise near the old bathing-house, which stands below the road, on the l., on a rock overlooking the Adda. It is a cold, bare spot, with no attractions, but for invalids.

Four valleys open out at Bormio.

1. The *Val Furva*, from S.E. 3 hrs. along a char-road bring to the baths of *Sta. Catarina*: fair accommodation, and charges reasonable; situation *very grand*; fine centre for mountain excursions. Ascent of the M. Confinale, with superb view of the Ortler, *Bern. Italy.*—1877.

nina, and Adamello groups (8 hrs.). Ascent of M. Tresero (9 hrs.). Guides necessary. Thence a path conducts in 8 hrs. over pass of Corno dei tre Signori to Pejo (Rte. 214A, *Handbook S. Germany*), whence the Val di Sole is easily reached, and then Trent in a day (Rte. 220, *Handbook for S. Germany*).

2. *Val Dentro*, W. By this the traveller, turning l. into *Val Viola*, and crossing a pass into *Val Campo*, may reach the road from Tirano to Pontresina at Pisciadella. Or, leaving *Val Viola* to l., and crossing the low pass of *Foscagno*, he descends by the short lateral valley of Trepalle into the sequestered *Val Livigno*, where 6 hrs. from Bormio, is a poor *Inn*. Thence there are 2 or 3 ways into the Engadine, about 6 hrs. further. Scenery all very wild; a good guide required.

3. *Val Fraële*, N.W., often considered to hold the main stream of the Adda; by this a mule-path, which enters *Val Fraële* from *Val Dentro*, goes to *St. Maria in Münster Thal*, and reaches the Valley of the Adige at Glurns (see Rte. 213, *Handbook for S. Germany*).

4. The *Val di Braulio* (or *Umbrail*), which our road ascends.

From Bormio, on the Italian side of the Pass, to Prad, on the Tyrolese side, is a journey varying from $8\frac{1}{2}$ to 12 hrs., according to the weight of the carriage and the state of the road, though the distance is not more than 27 Eng. m. The summit may be reached in $3\frac{1}{2}$ or 4 hrs. on foot from the Baths of Bormio, and the descent thence to Prad takes $4\frac{1}{2}$.

The *ascent of the pass* begins immediately behind Bormio. The road is excellent, and well contrived to overcome the steepness of the mountain; every advantage is taken of the ground, and the ascent is surmounted by numerous zigzags, to the sharp turnings of which both the postilions and horses seem well accustomed. There are many galleries, partly cut in the rock, but mostly arched with

very strong masonry to resist avalanches and great slips of earth, and still more numerous wooden galleries.

Nearly abreast of the old bath the road crosses a bridge over a deep chasm, and traverses the 1st gallery, called dei Bagni: an obelisk of rock 40 feet high is left standing beside it. This bridge was blown up by the Austrians July 1859, to check the march of Garibaldi's riflemen. The pass was again disputed in 1866. An Inscription on the rocks commemorates the success of the Italians. The view looking back over the Val Pedènos and Monte Columbano is grand and wild, but that in ascending is still more wild and dreary. The road runs along the edge of a tremendous precipice. On the l. is the opening of the Val Fraïle, which was nearly stripped of its forests to furnish timber for the construction of the road; a difficult path leads up it in 10 or 12 hrs. to Sta. Maria. A singular cascade is now seen bursting from a cavern in the face of the opposite precipice, and descending in one shoot 50 ft. This is the Brauglio, which passes for the *Source of the Adda*. The road here makes a sudden turn to the rt., entering the deep and savage gorge called Wormser-Loch. Its sides are rocky precipices, nearly vertical, and that along which the road is carried is in places worn smooth by the wintry avalanches which slide down it from the heights above. Wherever an avalanche is known to fall, the road is skilfully protected from injury by tunnels cut through the rock, or by galleries of solid masonry built over it, with sloping roofs so as to turn off the falling masses of snow or rock, which roll harmlessly over the traveller's head into the abyss below.

There are 7 of these galleries on this side of the pass, measuring together 2226 ft.

Near the lower end of this gorge is the 1st Cantoniera, or house of refuge, called Piatta Martina, a building of solid masonry, with cart-house and stables below, and bed-rooms and kitchen above. There are five of

these refuges in different parts of the road, forming inns of a very humble class, but not unwelcome places of shelter in stormy weather. Three other smaller houses, called Case dei Rotteri, are built at intervals by the roadside, to serve as dwellings for the workmen employed on the road, whose duty it is to clear away the snow, to repair all damage caused by it, and to render assistance to travellers.

At the upper end of the Wormser-Loch, the road ascends in a series of zigzag terraces the sloping side of the hill, and emerges on the plain of the Brauglio. This slope is called the Spondalunga (the long wall): near it is the 2nd House of Refuge, from Bormio. Immediately afterwards the Ponte Alto crosses the torrent of the Val Vitelli. [A glacier descends this valley from the snowy masses of Monte Cristallo, a portion of the great Ortler group, ascended from this point by Mr. Tuckett in 1864.]

Looking back from Spondalunga down the valley, the 7 galleries under which the road is carried have a striking appearance from this, resembling a long battery with embrasures pierced for cannon.

Beyond, the road crosses the Brauglio torrent by a bridge, and presently reaches the 3rd Cantoniera, and the wild open basin below the summit. Further on is

12½ m. *Sta. Maria*, or 4th Cantoniera, close to the Swiss frontier. (A large *Inn*, improved, but hardly fit for ladies to pass the night in.) Adjoining it is the Italian *Custom-house*.

The Italian language and money are used here.

[The ancient pass of the *Wurmser-Joch* leads from these buildings in 3 hrs., through interesting scenery, down to the Swiss village of Santa Maria in the Münsterthal, whence the Adige can be gained at Glurns in 4 hrs. (see Rte. 213, *Handbook for S. Germany*). A good view from the ridge of the Wurmser, easily reached: many rare Alpine plants. The Austrian

Government wished to purchase the Pass of Santa Maria, in order to carry their road through it, but the Legislative Assembly of the Grisons refused to accede to the proposal, and the Austrian engineers were in consequence compelled to conduct their road over the heights of the Stelvio, which had been previously scaled by none but the goatherd and chamois-hunter.]

It takes between 4 and 5 hrs. to ascend from Bormio to Santa Maria, which is still 1000 ft., or 1 hr. 40 min., below the summit of the pass. For some distance the road looks down into the Münsterthal on the l. All verdure now ceases; a few scanty mosses alone tinge the bare and shattered slate-rocks. The remainder of the ascent is never altogether free from snow, which sometimes remains in the month of July heaped up to a height of 6 or 8 ft. on each side of the road.

On the summit of the Pass, at a height of 9177 Eng. ft. above the level of the sea, 900 ft. above the line of perpetual snow, and 1500 ft. higher than any other carriage-road in Europe, the road passes another solitary house, now deserted, called

Ferdinandshöhe. The frontier-line, separating Lombardy from the Austrian Tyrol, is marked by an obelisk. The Swiss boundary-line runs only $\frac{1}{2}$ m. off to the W. From this house a footpath leads over the slate shingle, in 20 minutes, to a projecting rock which commands a wonderful *panorama*; or, in 1 hr., Monte Plessura (9941 ft.) N.N.E. can be ascended, whence the view extends from the Bernina on the one side, to the mountains of the Oetzthal on the other. The Ortler-Spitze, 12,811 Eng. ft. above the sea-level, seen from top to bottom surrounded by subordinate peaks clad in snow, and with glaciers streaming from the sides, is inconceivably grand. [This, the loftiest and most interesting of the Tyrolean mountains, and recognised from great distances along the range of the Alps

westward, forms a northern spur from a vast mass of snowy summits, generally termed the Ortler group, circling round from the Stelvio Pass on the W., to the Gavia Pass, leading to Val Camonica, on the S., and of which *Mte. Cristallo* (11,370 ft.), the *Thurwieser Sp.* (11,962 ft.), and the *Madatsch Sp.* on the Stelvio side; the *Königsspitze* (12,646 ft.), *Monte Zebbru* (12,255 ft.), till lately confounded with it, and *Zufall Sp.* (12,344 ft., more truly called Monte Cevedale, near the centre of the curve; and the *Fornaccia* (11,950 ft.), *Viozzi Sp.* (11,920 ft.), *Pizzo della Mare* (11,920 ft.), and *Monte Tresero* (11,800 ft.), overhanging the Gavia Pass, are the most noticeable members. Of these the *Königsspitze* ranks next to the Ortler in importance, not only with respect to the group, but the whole of the Austrian Alps; and from the N. especially, forms an almost equally grand object. From the centre mass several minor ranges, or spurs, are projected: the *Ortler itself*, N., as already said, forms one of these; and 2 others project in like manner from the *outer* side of the curve: one, to the N.E., has for its highest summit the *Mittlere Peder Spitze* (11,349 ft.); the other, stretching E., is of greater length, and includes the *Venezia Spitze*, *Zufrid Sp.*, and *Eggen Sp.* (11,214 ft.). Between these two ranges lies the Martell Thal. *Within* the curve, and projecting S.W., is a well-marked spur, ending in *Monte Confineale* (11,076 ft.), which offers thus a noble *View*. The valleys on either side of this latter ridge, and inclosed by the two arms of the curve, are respectively *Valle del Zebbru* and *Val Forno*. They are magnificent in their scenery, to which the *Baths of Sta. Catarina*, at the junction of the latter valley with *Val Furva*, afford ready access. For *Sta. Catarina*, ascent of Monte Confineale, at foot of which it lies, and further details of the Ortler group (see Rte. 214A, *Handbook for S. Germany*).]

The portion of the road from Bormio to the summit was completed

within 4 years; but the works could only be carried on for about 4 months each year. The Tyrolese side of the pass is far steeper than the Italian, and nearly 50 zigzags (*giravolte*) are constructed between the summit and Trafoi, in order to preserve a gradual descent. By this means the slope never exceeds 10 mètres in 100, and the post-horses can trot down with only one wheel locked. A post-house originally built among these turnings was destroyed in 1836, by an avalanche, and has not since been rebuilt; constructed with the utmost solidity in order to resist the weight of any snow which might fall upon it.

About half-way down the range of zigzag terraces, on a sheltered platform, stands the post-house (poor food).

Franzenshöhe—2nd Cantoniera (7200 ft.) (*Inn*, fair, good milk and *kirschwasser*). Here the traveller looks down upon the vast and picturesque *Madatsch glacier*, descending from the side of the Ortler into a gulf many thousand feet beneath him. The road descends nearly to a level with it at the 6th cantoniera (reduced to ruin 1848), called *Del Bosco*, from the fir-trees which first appear in its vicinity. The glacier is but a short walk from this house: by the side of the ice stands a little pilgrimage chapel. The *Madatsch-Spitze* is a singular pointed mass of black rock, rising out of a sea of solid ice. The highest peak of the Ortler, and the full grandeur of its snowy range, is now gradually lost, but the *Weiss Kugel*, one of the *Oetzthal* snow-peaks comes into view.

Near this was committed the atrocious murder of an English lady by her husband, one *Tourville*, in 1876.

The village of Trafoi is seen in the depths below long before the traveller reaches it; and as he threads the sinuous terraces backwards and forwards, he appears to be hovering over its pigmy houses.

7 m. *Trafoi* (*Inn*, Post, homely, but good and clean; 20 beds, and 6

stoves: the best place to stop at before crossing the pass). This is a small hamlet of half-a-dozen huts, 7 hrs.' drive from Bormio, and 3 from Prad, 5079 ft. above the sea. A solitary path, $\frac{3}{4}$ hr.'s walk across the meadows, leads from Trafoi to a little chapel, containing images of Christ, the Virgin, and St. John, the object of frequent pilgrimage. They stand at the very base of the Ortler, whose snowy summits and tall precipices impend over them. From the foot of the neighbouring cliff 3 fountains (*drei heilige Brunnen*) burst, and give the hamlet its name—"Tres Fontes." The three streams are made to issue from the breasts of 3 sacred figures. The spot was probably a sanctuary in pagan times, and the grandeur of the surrounding scenery is indescribable. A little above the house of the priest is a level track, called the Bears' Playground (*Bärenboden*), from the frequent appearance of these animals, who breed in the forests, and often commit depredations on the herds. Three great glaciers descend towards the head of this glen. The scenery the whole way from the summit to Prad is not surpassed in any part of the Alpine chain.

[*The Ascent of the Ortlerspitze* is effected from the Trafoi side by 3 routes, 2 of which start from the *Heiligen drei Brunnen*. The old route climbed up a steep tangled wooded slope for about 1000 ft. to the foot of the *Pleis*, an ice couloir constituting the principal difficulty of the ascent; thence a *plateau of névé* was gained, and only time and labour were required to reach the summit. Mr. Tuckett, in 1864, successfully varied this route by avoiding the *Pleis*, and striking up a hollow, called the *Tabaretta Thal*, filled with glaciers in its upper portion, and exposed to falling rocks, but from which the great slope of snow and ice leading to the summit was more easily reached. A third route has since been taken, which reaches the head of the *Tabarettathal*, up the next hollow to the N., and by a more direct course from Trafoi. This

and one from the Suldenthal appear to be the best routes, and the ascent may be considered tolerably easy and safe for those accustomed to snow, and to require not more than between 6 and 7 hrs.' walking. The View is magnificent for the vast array of snow-peaks on every point of the compass, except the E., which is filled by a forest of the "glorious Dolomite."]

The road below Trafoi crosses backward and forward two or three times over the stream. The scenery of the valley is unsurpassed by any other Alpine landscape. At

2½ m. Gomagoi (a poor Inn), 3901 ft., is a toll-house. Here is a strong Austrian Fort, commanding the Pass.

[The Sulden Thal opens here rt., and the Glacier at its head appears in view. At Sulden (St. Gertrud) the priest's house offers quarters; also Gampenhöfe, near the foot of the glacier, of a rougher sort. This may be reached in 4 or 5 hrs. The secluded valley offers "features of the highest order of grandeur," and there is a superb view of the Ortlerspitze from the summit of the glacier, by which also is a pass into the Martell Thal (described Rte. 213, *Handbook for S. Germany*); or, by a variation of course, the base of the Königsspitze can be reached and the ascent effected (only feasible for practised mountaineers). From the Suldenthal also is an interesting route to the head of Val Forno, and so to Sta. Catarina. It leads by the Sulden Glacier over the Janiger Scharte, or Eissees Joch, to the upper portion of the Langereferner at the head of the Martellthal, and thence nearly at a level over the Cevendale Pass.

There are 2 routes to the summit of the Ortler from St. Gertrud; and if a hut is built on W. shoulder of the Tabaretta Sp., may become better than any other, as the starting-point is 1900 ft. higher. The 1st route reaches in 4 hrs. a notch in the ridge, ½ m. N. of Tabaretta Sp., and visible from St. Gertrud. Hence the "Tuckett

route" is joined in 2 hrs., and summit reached in 3 more. 2nd Route makes for the ridge S. of the Tabaretta Sp., but success beyond much depends on state of snow.]

The village of Stilfs or Stelvio is seen upon a height on the l., whence this pass takes its name. Its houses look like swallows' nests attached to the face of the rock: it numbers 850 inhab. A fort has been built below Stilfs, to command the pass, since the revolt of Lombardy, 1860.

4 m. Prad (Inn: Post, fair; Ross), a small village at the foot of the pass, with a very ancient Church on a hill-lock, 3080 ft. above the sea-level. The road now emerges into the valley of the Upper Adige or Vintschgau, crossing it on a causeway, and the river, at a distance of 2 m. below Prad, by the bridge of Spandinig, where our route falls into the road leading E. to Botzen and N. to Innsbruck. From Prad to Mals on the way to Landek is 1 Austro-Italian post, and Prad to Eyers on the way to Meran (Rte. 213, *Handbook for S. Germany*) is ½ a post, or 1 Germ. m. The pedestrian bound for Innsbruck, or the Finstermünz, may take a more direct and agreeable road from Prad to Mals by Agums, Lichtenburg, and Glurns, about 6 m.

Time occupied in walking S. over the Stelvio—from Prad to Trafoi, 2 hrs.; Franzenshöhe, 1½ hr.; summit, 1¾ hr.; Sta. Maria, ½ hr.; Baths of Bormio, 3 hrs. (8¾ hrs. in all, exclusive of stoppages.)

(Starting from Innsbruck, the best halting-places are, perhaps, Inst, 1st day; Finstermünz, or Nauders, 2nd; Trafoi, 3rd; Bormio Baths, 4th; Morbegno, 5th; whence Como or Milan the 6th).

Time occupied in an excursion from Prad to the Baths of Bormio and back, in the month of June, in a light calèche with 2 horses—Prad to Franzenshöhe, 4 hrs.; to Sta. Maria, 2 hrs.; to the Baths of Bormio, 2 hrs.; on returning from the Baths to Sta. Maria, 3½ hrs.; thence to the summit, ¾ hr.; down to Prad, 4 hrs.

For the remainder of the Rte. through

8½ m. Mals (*Inn*: Post), to

97 m. INNSBRUCK (*Inn*: H. du Tyrol, at the Stat.). See Rtes. 212 and 213, *Handbook for S. Germany*.

ROUTE 20B.

SONDRIO, IN THE VALTELINE, TO BRESCIA, BY THE PASS OF APRICA, VAL CAMONICA, AND LAGO D'ISEO.

95¾ m.

A good carriage-road and a most charming route, hitherto little frequented, and not well supplied with inn accommodation. *Diligence* daily from Sondrio as far as Tresenda. Carriages may be hired there for Edolo. *Omnibus* daily from Edolo to Brescia.

Sondrio, on the Stelvio road (Rte. 20A). From

13 m. *Tresenda* the road turns off rt., crosses the Adda, and commences ascent by two long gradients, commanding near the top, and especially from an *Inn* called Belvedere, magnificent views of the valley. [The road is much exposed to the sun, and the old path following the rt. bank of the Oglio will be found more shady and pleasant to the traveller not pressed for time.] A little beyond the

5 m. *Summit* (4052 ft.) is the poor village of *Aprica*, and soon after, on open level sward, a *clean large Inn* is reached, good for either sleeping or dining. The snowy group of the Adamello is seen in front, and the descent is gradual through the Val di Corteno, somewhat picturesque, and with several iron-works, till a charming view of the Val Camonica opens on approaching

13 m. *Edolo* (*Inns*: Leone, tolerable; Due Mori, near bridge, not good; Post), 2293 ft., a pretty town

amidst the richest scenery. The Oglio rushes through, crossed by 2 bridges, and the snowy mass of Monte Avio impends E. Beautiful walks to Mu or to Incudine. Several ironworks in the neighbourhood.

[The route by *Monte Tonale* into Tyrol by the Val di Sole, and so to Trent, ascends the Val Camonica from Edolo. (Rte. 220, *Handbook for S. Germany*).]

Below Edolo Indian corn fills the valley, which winds for several miles through a cleft in the mountains, the forms of which are very fine.

2 m. *Bridge* to the rt. bank of the Oglio. [The *Val di Malga* here opens on the W.; the upper portion, called *Val di Miller*, reaching to the Adamello. Mr. Tuckett's party, after ascending the Adamello from Val di Genova, descended by this valley (Rte. 220A, *Handbook for S. Germany*).]

4 m. *Road* crosses again to l. bank. *Val Paisco* opens W. The road winds with the river towards the E., and at

4 m. *Cedegolo* (*Inn* pretty good) crosses to rt. bank.

Grevo, a considerable village, is seen on the opposite side, and road crosses to E. side before reaching

3 m. *Capo di Ponte* (*Inn* poor). Striking scenery. A ruined castle on a bluff opposite, and abrupt heights of Monte Vaccio magnificent to the W. (A mule-track leads under them to *Val Scalve*).

5½ m. *Breno* (*Inns*: Pellegrino, Italia), principal place in the lower Val Camonica, a highly picturesque and curious old town in a cleft on a rock that blocks up the valley, and leaves scarcely more than space for the river. The choir of the *Ch. of St. Antonio* is painted in fresco by *Romanino*. *Monte Frerone* (8676 ft.), a bold granitic peak, rises to the E., and several narrow valleys penetrate in that direction towards Mte. Castello, the most southern of the snowy ranges.

[An interesting path leads by Pres-tine to the *Croce Domini Pass* (about

6500 ft.), by which the upper valley of the *Calfaro* may be gained, which, at *Bagalino* (tolerable *Inn*), becomes extremely beautiful. Road thence to *Lodrone*, near *Lago Idro* (Rte. 220A, *Handbook for S. Germany*).]

The road crosses the *Oglio*, and bends round to

2½ m. *Civitate*, very picturesque on all sides. The road now, keeping the rt. bank, enters an alluvial flat, bounded by limestone cliffs, to which two huge masses of dark-coloured porphyry in the centre of the valley are singularly opposed.

7 m. *The road divides*: rt. continues on to *Lovere* (8 m.) and *Bergamo*; the l., crossing the *Oglio* to *Darfo*, is the only one that skirts the shore of *Lago Iseo*.

[Opposite *Darfo* the *Val di Scalve* enters from the W. one of the most remarkable and important of the lateral valleys; bridle-track along the N. side. At *Vilminore*, 4 hrs., valley turns N.E. *Schilpario* (tolerable quarters) is the chief village in this upper portion. From this it is 3½ hrs. to *Capo di Ponte* in *Val Camonica*. *Mte. Gleno* and *Mte. Venerocolo* are the principal mountains on the N. side of the upper valley, and on the E. side of the former is a path into the *Valtellina* near *Trependa*.]

7 m. *Pisogne* (*Inns*: *Corona*, *Post*), a flourishing little town at the junction of the *Oglio* with the *Lago d'Iseo*, which is described as an excursion from *Bergamo* in Rte. 25. The *Ch. of the Madonna* is painted in fresco by *Romanino*—a *Bergamasque* painter (b. 1485), who worked in the *Val Camonica* 1534—with scenes from the New Testament.

Steamer twice daily from *Lovere* to *Sarnico*, at further corner, and rail to *Bergamo* and *Brescia*.

From *Pisogne* the post-road for 5 m. is a fine construction blasted out of rock or carried on terraces over the lake. It passes through *Marone*, to

8 m. *Sale* (*Inn*: *Posta*), and thence by *Marazzino* (where there are some

cloth and blanket manufactories), and by *Sulzano*, to

7 m. *Iseo* (*Inns*: *Leone d'Oro*, very fair; *Vapore*, filthy). *Obs.* in the neighbourhood the ancient moraines of the *Oglio*.

Omnibuses twice a day to *Brescia*.

The road passes through a pleasing fertile country to

15 m. *Brescia* in Rte. 25.

ROUTE 21.

MILAN TO GENOA BY MORTARA AND ALESSANDRIA.—RAIL.

Distance, 105 m.; *time*, 5 to 7 hrs.; *trains*, 4 daily.

Milan is described in Rte. 20.

From the *Central Rly. Stat.*, outside the *Porta Principe Umberto*, the line runs S.W. to

33 m. *Mortara Junct. Stat.*, see Rte. 10A. Thence the line S. to

25 m. *Alessandria Junct. Stat.* is described in Rte. 9, and for the rly. thence S.E. to

46 m. *Genoa*, see Rte. 7.

ROUTE 22.

MILAN TO PAVIA [THE CERTOSA OF PAVIA].—RAIL OR CARRIAGE.

By Carriage.—Even if the very interesting city of *Pavia* should not be within the traveller's route, he ought to devote a day to that remarkable building the *Certosa*. The most convenient

way of visiting it is, especially for a party, by hired carriage. Thus any difficulty as to obtaining a carriage at the Certosa rly. stat. to the monastery, a walk of 20 min., is obviated, and travellers can start and return at the time most convenient to themselves, independent of the trains. (See as to carriages under "Street Carriages," Milan.) However, if the traveller does not wish to return to Milan, by taking an early train he may visit the Certosa and proceed by another train to Pavia, the notabilia of which can be examined before going on to Genoa, Cremona, or elsewhere. Or, instead of waiting for a train, he may hire a light carriage at the Certosa stat. for 6 fr. to convey him to Pavia. The road crosses the battle-field of Pavia, and enters the city at the Porta S. Vito.

The carriage-road quits Milan by the Porta Ticinese, and enters what may be termed the most Flemish portion of the plain of Lombardy. Meadows, rich in clover, yield two or three crops a year; thick rows of willows and poplars bespeak the humidity of the soil, luxuriant even to rankness. The traveller will observe the numerous *Fontanili* or Artesian wells on a small scale, by the side of the way, formed by sinking a barrel to an inconsiderable depth through the alluvial soil to where it meets a *nappe* of pure spring water, which thus rises to the surface and at all seasons furnishes a large supply for the purposes of irrigation. On either side of the road are frequent transverse or longitudinal cuts and canals. Of these, the largest is the *Naviglio da Pavia*, which joins the Ticino at Pavia. It was commenced in 1565, but not proceeded with till the French occupation, and completed 1819. The road skirts this canal all the way. From the gate of Milan to Pavia, the canal descends 182 ft. 8 in.; there are 13 locks, the whole descent of which is 167 ft. 8 in., leaving for the descent of the canal alone 15 ft. The length is 20½ m., the breadth 42½ ft. At first it forms a considerable stream, but is continually giving off part of its waters for the purposes of irrigation, and becomes

very sluggish on its arrival at Pavia. At the distance of 5 m. from Milan is *Cassino Scanasio*, near which is the restored mediæval castle of the Trivulzi family. The town of

Binasco (5000 inhab.) lies half-way between Milan and Pavia, and is remarkable for its modernised castle, still exhibiting the shield of the Viscontis. It was in this castle that the unhappy Beatrice da Tenda, widow of Facino Cane, and wife of Duke Filippo Maria, was, by his orders beheaded in the night of September 13th, 1418. Beatrice was a lady of irreproachable virtue; but was convicted by the false testimony of *Orombello*, who, accused as her paramour, inculpated her in the hopes of saving his own life. She was a most affectionate wife, and faithful counsellor, and brought her husband vast domains. She was 20 years older than him, and the desire to contract another marriage partly led to the crime. There is a small inn at *Torre del Mangano*, from which place an avenue leads in ¼ hr. to the Certosa.

By Railway.—To Pavia, 23 m., 5 trains daily in 1½ to 2 hrs. The *Certosa* stat., is 5 m. short of Pavia, and is reached in 55 min.

On leaving Milan the rly. soon separates from the line to Venice by Treviglio.

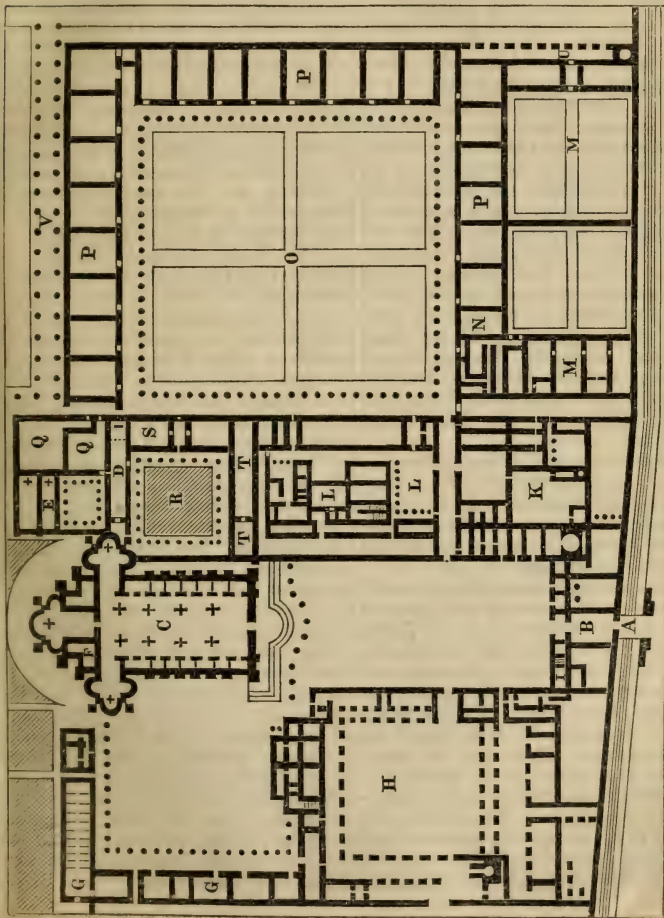
5 m. *Rogoredo Stat.* [Near this is the Cistercian *ch.* of *Chiara-valle*, described with the rly. to Piacenza by Melegnano and Lodi, which branches off on the rt., in Rte. 23.] From here to La Certosa the line crosses a perfectly flat, highly fertile country, the greater part of the land being laid out for meadow purposes: it is traversed by numerous canals for irrigation.

13 m. *Certosa Stat.* A small *café-restaurant* near the Stat. *Cabs* in waiting.

The ***Certosa di Pavia* is within a few hundred yards of the stat., but involves a walk of 20 min. to reach it, from the circuit necessary round the outer wall of the monastery grounds,

REFERENCES TO PLAN.

| | |
|---|-------------------------------|
| A | Entrance. |
| B | Atrium. |
| C | Church. |
| D | New Sacristy. |
| E | Chapter House. |
| F | Old Sacristy. |
| G | Workshops and Stables. |
| H | Buildings for different uses. |
| I | Apothecary's room. |
| K | Dwelling for Procurators. |
| L | Strangers' rooms. |
| M | Prior's House and Gardens. |
| N | Principal Chapter-house. |
| O | Large Court. |
| P | Monks' Cells. |
| Q | Sacristan Cells. |
| R | Fountain Court. |
| S | Library. |
| T | Refectory. |
| U | Portico and Oratory. |
| V | Avenues and Orchards. |



GROUND PLAN OF CERTOSA OF PAVIA.

The Certosa is commonly called that of the *Beata Vergine delle Grazie*. It is the most splendid monastery in the world, and was founded 8 September, 1396, by Gian' Galeazzo Visconti, the first Duke of Milan, as an atonement for guilt, to relieve his conscience of the murder of his uncle and father-in-law, Bernabo Visconti, and his family. Twenty-five Carthusian monks were appointed to take charge of this sanctuary, and executed, down to their expulsion in 1782, the task imposed on them, of augmenting the glory of the Madonna, by adding to the beauty of the Certosa. From 1782 to 1810 the Certosa was occupied by other orders, and in the latter year it was closed. The Republican authorities, in 1797, caused the lead to be stripped from the roof. In 1843 the monastery was restored to the monks, but on the general suppression of convents in Italy the building became a national monument, and only 10 monks are retained in the monastery for the service of the ch. The building is now well cared for, and kept in good order, by the produce of the monks' farm and casual offerings, and for more extensive repairs by the munificence of some wealthy Milanese families, the principal source being a legacy of about 6000 frs. by the late Count Mellerio.

A fee is expected by the lay brother who accompanies visitors. After completing the circuit, he locks the gates of choir and chapels. Ladies are now admitted into every part of the ch. and conventual buildings.

The gateway forming the principal entrance to the monastery is covered with frescoes attributed to *B. Luini*. Its front towards the road is a spacious arch, flanked by two pilasters, and crowned with a widely projecting but low roof, beneath which are also numerous frescoes—the best that of the Annunciation. They are all much injured by exposure to the weather.

Through this vestibule a quadrangular court is entered. The building on the rt. is the Foresteria, where visitors in the prosperous days of the monastery were entertained. In front rises the

gorgeous façade of the church, all of white marble, but stained in places with ironmould.

A certain Bernardo da Venezia appears from documents to have been the architect. The outer walls, the buttresses, the wide niches on the exterior of the transept, and the dome are of the fine brickwork peculiar to the Lombard buildings of that epoch: the interior and façade are of marble. "From whatever side the Certosa is viewed, the perspective lines appear admirably disposed; whether pointed or pyramidal or curved or jutting, they offer infinite varieties of perspective; all is harmonised, but with variations which relieve the eye and agreeably take possession of the fancy. Guided by a powerful instinct, the architects, besides variety of form and line, studied combinations of materials and colours, relieving the too great darkness of terra-cotta by interpolation of marble and surfaces of stucco."—*Gruner*.

The richly-decorated *façade was begun in 1473, from the designs of *Ambrogio da Fossano*, called *Borgognone*, whose reputation rests rather on his powers as a painter than as an architect. This front rises from an extensive platform: four pilasters and two square pinnacled turrets, corresponding with the general internal arrangement, divide it into five spaces of nearly equal breadth; upon these spaces that profusion of sculpture is displayed which forms one of the principal features and attractions of this edifice. The central portion is occupied by a richly-decorated doorway or great entrance resting upon four isolated Corinthian columns; above this is a kind of triforium of the Tuscan order, extending over the whole front, and serving as a base to a sort of shrine, on the frieze of which is the dedication to "Mary the Virgin, mother, daughter, bride of God." A 2nd triforium extending over the three central divisions, terminates the front, which, after all, it appears, was never finished. The otherwise inevitably striking defect of accumulation of objects is much lessened by openings judiciously introduced,

Each of the pilasters and turrets is adorned with six statues; the masterpieces, however, of sculpture on this façade are to be found on and about the portal, and the four beautiful windows near it. The bas-reliefs on the walls of the central doorway represent, on the rt.-hand side, the laying the foundation of the ch.; on the l. the funeral procession bringing the body of Giovanni Galeazzo to the Certosa (Nov. 9, 1443); and above, Pope Alexander III. granting a charter to the Carthusian order, and the consecration of the ch. The small bas-reliefs represent histories of St. Ambrose, St. John Baptist, St. Sirus, and the Virgin. The basement of the façade is full of curious medallions, with heads of classic heroes and Roman emperors, sacred and profane personages, intermixed with arms (the serpent of Visconti), trophies, &c.

Many first-rate artists contributed to the works in sculpture of the Certosa; among whom were Montegazza, Giov. Ant. Amadeo, or Omodeo, Andr. Fusina, Agostino Busti, named *il Bambaja*, Marco Agrate, Gian Giacomo della Porta, and Christoforo Solari, called *il Gobbo*, to whom are ascribed the exquisite chisellings in the candelabra, between the windows, and the bas-reliefs on each side of the door.

"The outer southern side of the ch., looking towards the cloisters, presents the most splendid elevation. Below is seen a graceful portico, the arches of which are supported by slim, well-proportioned pillars formed alternately of white marble and of Veronese mandorlato, and crowned by varied capitals, the arches themselves being corniced with terra-cottas of a fine red. Behind is seen one side of the ch., with its chief tapering tower and cupola, all of white stone pierced and wrought into small arcades. Beyond the portico stretches a range of piers, which serve to buttress the internal arches of the nave. These inclose a series of most elegant side-chapels of white marble in the best style of cinquecento architecture, each different from its fellows, all enriched

with little figures, grotesque little cupolas and pinnacles, and such like; the white marble relieved admirably by the dark background of bricks and terra-cotta cornices on the side of the central aisle or nave, the roof of which is supported by two ranges of arcaded galleries, their arches sustained by pilasters. The very chimneys which emerge from the convent roofs are designed with great architectural elegance; so prodigal were these men of artistic work, as though seeking in all directions a vent for their exuberant imagination."—*Gruner*.

Interior.—The plan of the ch. is a Latin cross, of which the length is 249 ft., and the width 173. The nave has four square divisions, each subdivided on the vault, and with oblique and perpendicular groins. The groining of the side-aisles is singular, each space being in fact covered with five unequal pointed groins, meeting in a common centre. Opening into the aisles are ranges of 7 chapels on each side, two into each square division of the nave. The choir and arms of the cross have each two square divisions, so that there are 7 on the whole length of the ch., and 5 on that of the transept. The 8 statues before the pillars of the nave represent the 4 Evangelists and the Doctors of the Church; they are works of the best artists of the 16th cent. Rich bronze gates by Milanese artists (1660) divide the nave from the transept. Every part of the interior is most richly decorated. The altars are inlaid with *pietra-dura* work, executed principally by the *Sacchi* family, who long lived and worked in the neighbourhood of the Certosa. The most rare and costly materials are employed. Many good paintings which were in the ch. have been removed. The best of those which remain are—1st chapel on the rt., *Camillo Procaccini*, altar-piece, St. Veronica, 1605; *Borgognone*, small fresco over a door; the Madonna, and Angels adoring the Infant Saviour; 2nd, dedicated to St. Hugh of Lincoln, *Giovan' Giacomo Fava*, called also *Macrino d' Alba*, a rare Piedmontese

master, 1496, an *altar-piece, in six compartments, two of which, containing the 4 Evangelists, are by *Borgognone*; 3rd, *Carlo Cornara*, S. Benedict, in a vision, sees his sister Sta. Scolastica ascending to heaven, dated 1668; 4th, *Borgognone* *Christ on the Cross, with the Marys at the foot, a very interesting picture on panel, dated 1490. The reliefs on the paliotto of the altar are by *Volpino*; 5th, the altar-piece of St. Sirus, said to have been the first Bishop of Pavia, enthroned, and the fresco in the vaulting are by *Borgognone*, and a stained glass window, representing St. Michael, by *Antonio di Pandino*; 6th, the altar-piece of this chapel is by *Guercino*; it represents St. Peter and St. Paul adoring the Virgin and Child.

On the N. side of the nave in the 2nd chapel from the W. end, is an altar once decorated with paintings in six compartments, all by **Pietro Perugino*. Of these only one remains, It is in the centre of the upper row, and represents God the Father holding a globe surmounted by cherubim. The four Doctors of the Ch., attributed to *Borgognone*, on either side, replace two paintings carried away in 1796 by the French; the lower range, consisting of figures of the Virgin, of the Archangel Raphael, and of Tobias, are old copies of the originals, which are now in the National Gallery in London, having been purchased, in 1856, by the British Government for £4000 of Duke Melzi, whose ancestor, one of the active agents of the Cisalpine republic, had obtained possession of them. In the 6th chapel are S. Ambrose on the throne, with his brother St. Satyrus, his sister St. Marcellina, and another saint, by *Borgognone*.

The transepts.—In the S. transept is the Carrara marble *tomb of Gian' Galeazzo, the founder, designed by *Galeazzo Pellegrino* in 1490, but not completed till 1562. Many artists of unequal merit worked upon it during this long period. Over his statue, recumbent upon a sarcophagus, rises a canopy of the richest cinquecento workmanship. Observe the trophies upon

the pilasters. In the 2nd storey are 6 fine historical bas-reliefs: Gian' Galeazzo receiving the baton of command from his father—his creation as Duke of Milan by the Emperor Wenceslaus—his foundation of the Certosa—the like of the Citadel of Milan—his victory over the Imperialists at Brescia (1402)—and the refoundation or dotation of the university of Pavia. These are attributed to *Giov. Ant. Amadeo*. Other parts are said to be by *Gio. Giac. della Porta*. It seems from the inscription that the monument was constructed by *Gian' Cristoforo Romano*; the statues of Fame and Victory, at the extremities of the tomb, are by *Bernardino da Novi*. That of the Virgin and Child is by *Bernardino de' Brioschi*. Gian' Galeazzo died at Marignano, 3rd Sept. 1402: and his funeral was celebrated with extraordinary pomp at the Cathedral of Milan. Forty years afterwards the body was removed to the Certosa, but the place where it had been interred was completely forgotten when this monument was set up.

At the end of the S. transept is the altar of S. Bruno, on the vault above which is a fresco, representing the family of Gian' Galeazzo Visconti on their knees before the Virgin: he is offering her a model of the ch.; Filippo kneels behind, and his two other sons Giovanni and Gabriele Maria, on the opposite side. This fresco is by *Bramantino*, by whom are also the four saints on each side of the arch, and the angels on the entablature above, supporting shields on which the arms of the Viscontis are blended with the mottoes of the Carthusians. Here also are two fine bronze candelabra, by *Fontana*, and some brilliant stained glass.

In the N. transept are the *monuments of the unfortunate Ludovico il Moro, who died in France, 1508, and of his beloved wife, Beatrice d'Este. She was a lady of singular talent and beauty; and having died at Milan in childbirth, Jan. 2, 1497, he caused this monument to be erected at the expense of 50,000 ducats. Her body was interred here; but the monument was

first placed in the ch. of St. Maria delle Grazie at Milan, where, about a century after, it was broken up and sold, and the sepulchral effigies purchased at a low price for the Certosa, and removed here in 1564. Both are said to be by *Solari*, and are finely executed: the costume is curious. Before the altar, at the end of the N. transept, are also two fine candelabra, by *Fontana*; and in the apse frescoes by *Bramantino*.

The Choir.—The fine wooden doors, with intaglios, and bas-reliefs representing the principal events of the life of S. Bruno, are by *Virgilio de' Conti*; and the intarsiatura work in the seats by *Bartolomeo da Pola*, 1486 (restored 1847), representing heads of the Apostles and saints; the fine balustrade is by *Volpino*. The four bronze candlesticks by *Fontana*, as also the bas-reliefs on the walls, on each side of the altar, and the richly adorned high altar itself. Some of the bas-reliefs here are very fine; those before the altar and on the credence table are by *Stefano di Sesto*. The frescoes which cover the choir are the last work of *D. Crespi*.

By the side of the S. transept is the entrance into

The *Sagrestia Nuova*, a very fine hall, now only used as a chapel, and covered with frescoes by *Pietro Sorri* (1600) (photographs of the building are sold here by the monks). Here is an excellent altar-piece, the lower part by **Andrea Solari*, the upper by (?) *Bernardo Campi*. The pictures on each side are by *Solari*. *B. Luini*, St. Ambrose, and St. Martin dividing his Cloak with the Beggar.—*Morazzone*, S. Teresa with St. Peter and St. Paul.—*Montagna*, the Virgin, with 2 saints and a choir of angels.—Some small paintings, St. Peter, St. Paul, and angels, are by *Borgognone*. Near the *Sagrestia Nuova* are the 2 Chapter-houses, which would be fine halls anywhere else; they contain no remarkable works of art, except a bas-relief of the Virgin and Child, with portrait of Gian' Galeazzo and his son Filippo Maria, attributed to the Montegazzas.

The *Lavatory* (*Lavatoio*, or *Lavacro*

de' Monaci), on the S. side of the choir, opens out of the S. transept. Above the richly-sculptured doorway are seven medallions of Duchesses of Milan. Over the Lavatory fountain is a bust of (?) *Bernardo da Venezia*, the architect of the ch. Observe also —*Alberto Carrara*, two bas-reliefs, the Kiss of Judas, and the Washing of the Feet of the Disciples.—*B. Luini*, a fresco of the Virgin and Child, the latter holding a flower. The stained glass is by *Cristoforo de' Matteis* (1477); a very beautiful work. From here we may ascend to the roof, and examine the construction of that part of the building. A door leads from the Lavatory into the cemetery of the monks.

The *Sagrestia Vecchia* is on the opposite side of the choir, and was built 1478. Over the door are fine medallions of the Dukes of Milan; and, on each side, a Choir of Angels, by *Amadeo*, considered amongst his best productions. The Sacristy corresponds in style with the Lavatory: in it is a curious 16th-cent. altar-piece, worked in the ivory of the teeth of the hippopotamus, containing 67 basso-relievos and 80 small statues—all subjects from the Old and New Testament, by *Bernardo degli Ubbriachi*. Several paintings: the best are a portrait of Card. Colonna, by (?) *Guido*, and a St. Augustine, by *Borgognone*.

Opening out of the S. transept is the *Chiostro della Fontana*, or small cloister of 50 round arches, and on the frieze Children playing upon Musical Instruments. The frescoes are by *Daniele Crespi*, restored in 1854. The *doorway of white marble, leading from the ch., is a masterpiece of *Amadeo*. On the S. side is the *Lavabo*, or fountain, from which it takes its name. The fine bas-relief over it, of terra-cotta, represents Our Lord and the Woman of Samaria.

From the *Chiostro della Fontana*, a passage (on l. side of which opens the Library, now replenished by a bequest of Count Mellerio) leads to

The **great cloister*, which is 412 ft. long by 334 ft. wide. The arches are of moulded brick, in the finest cinque-

cento style. Three sides are surrounded by 24 cells of the monks. Each is a separate dwelling, containing 4 good-sized rooms, 2 above and 2 below, with a small garden behind and a covered walk. On the side of the doors are small wickets by which the monks received their meals from the general kitchen, the rules of the order having been that they only met and dined together in the great refectory on Sundays and great festivals.

There are beautiful engravings of these cloisters in Gruner's 'Brick and Terra-Cotta Architecture of North Italy,' and an excellent architectural work on the Certosa, with minute details of its various parts (about 70 plates), has been published by the brothers Gaetano and Francesco Durilli, of Milan.

The large enclosed garden behind the monastery, which is surrounded by a high wall, is let for 3000 frs. a year, which are applied exclusively to the repairs and restorations of the ch. and convent.

The battle of Pavia, Feb. 24, 1525, in which Francis I. was taken prisoner, was fought in the neighbourhood of the Certosa.

Starting by rly. for Pavia the line runs from the Certosa Stat. parallel to the Naviglio, and then crosses the Canal, to the *Porta di Borgorata*, outside which is the

5 m. **Pavia Stat.**, to the W. of the town, and $\frac{1}{4}$ hr.'s walk from the Piazza.

Cabs (80 cent., portmanteau 20 cent.) and *omnibus* to the different hotels will be found.

Inns: Croce Bianca, in the Corso Vittorio Emanuele, the best, but dirty; Albergo del Pozzo and Tre Re, both near the bridge; Lombardia.

Post Office.—Via S. Innocenzo.

Plan for seeing Pavia in 3 or 4 hours. (The places between brackets are of minor importance, and may be omitted if the traveller is pressed for time):—

Cathedral, [San Teodoro], Bridge across the Ticino, San Michele, [San Marino, S. Maria Canepa nuova], San

Francesco, Court of the Castello, University, Museo Malespina, Carmine Church.

Pavia la Dotta, the ancient *Ticinum*, called also the City of the 100 Towers, lies on the l. bank of the Ticino, a little above its junction with the Po. Pop. 30,000.

It was the capital of the Lombard kings, and the gloomy *Castello* on the N. side of the town is supposed to stand on the site of their palace. The present building, however, was raised in 1460, and completed in 1469. When perfect, it formed an ample quadrangle, flanked by 4 towers, 2 of which alone remain. The inner court was surrounded by a double cloister, or loggia; in the upper one the arches were filled in by the most delicate tracery in brickwork. The whole was crowned by elegant forked battlements. In the towers were deposited the treasures of literature and art which Gian' Galeazzo had collected:—ancient armour, upwards of 1000 MSS., which Petrarch had assisted in selecting, and many natural curiosities. All these Visconti collections were carried to France in 1499 by Louis XII., and nothing was left but the bare walls. One side of the palace or castle was demolished during the siege by Lautrec in 1527; but in other respects it continued perfect, though deserted, till 1796, when it was again put into a state of defence by the French. They took off the roof, and covered the vaultings with earth; and when the rains came on in autumn, the weight broke down the vaultings and ruined great part of the edifice. It has since been fitted up as a barrack, and contains at present a large artillery force. The great ruined gateway, once entered by a drawbridge crossing the fosse, is still a fine object, and the great quadrangle, with its 14th-cent. arcades and windows, "a medley of Gothic and Bramantesque," is striking, although the marble and terra-cotta ornaments are much dilapidated.

The *Duomo*, or *San Stefano*, was commenced in 1488, but never finished. It was erected upon the site of an

ancient Lombard basilica, of which there are some remains towards the Piazza. They are in the same style as at S. Michele. The 3 western doors are Lombard.

The first stone was laid by Galeazzo Maria Sforza and his brother Ludovico; the captivity of the latter was one of the causes which prevented the prosecution of the edifice. The architect was *Cristoforo Rocchi*, a pupil of Bramante. A spacious octagon occupies the centre, and a nave and side-aisles, extending in each direction, were to have formed the cross; the side-aisles opening into the oblique sides of the octagon, which are smaller than the others. A large wooden model of the intended edifice is shown by the Sacristan. The pulpit is of great size, surrounding one of the large clustered columns. The colossal Terms, representing the Fathers of the Church, bent forwards, and supporting the pulpit, are finely executed in dark wood. A curious reminiscence of the age of romance is found in the lance of Orlando, a decayed shaft as large as a boat's mast, suspended from the roof of the cathedral.

In the side-chapel on the rt. is the ***tomb (arca) of St. Augustine*. It was preserved and brought thither when the church of St. Pietro in Cœlo Aureo (where Liutprand, King of the Lombards, deposited the body in 700) was destroyed. The body of St. Augustine (d. 430) was removed from Hippo, a suffragan see of Carthage, during the Arian persecutions, when the Catholic clergy, being banished by King Thrasimund to Sardinia, carried the relic thither with them. Here it continued until Liutprand purchased it from the inhab., who, exposed to the constant invasions of the Saracens, could no longer insure safety to the pilgrims who resorted to the shrine. The remains of the saint were deposited by Liutprand in a species of catacomb or sepulchral chapel, where, when opened in 1090, the bones were found, wrapped in a silken tissue, together with some of his episcopal ornaments, all contained in a silver shrine, of which the exterior is now exposed to view in the

lower part of the present monument. There is some uncertainty as to the names of the artists by whom this magnificent pile was erected. Cicognara, who says it must be reckoned amongst the most "magnificent and grandiose" of the 14th cent., supposes it was executed by *Pietro Paolo* and *Jacobello delle Masegne*. Vasari, on the contrary, attributes it to *Agostino* and *Agnolo* of Siena. This assertion Cicognara supposes to be contradicted by the date, stated in the books of the priory to have been 1362. The tomb consists of four tiers: the basement, the sepulchral urn, upon which is extended the statue of the saint in his episcopal robes, under the canopy, and the surmounting statues and pinnacles. Great invention and variety are displayed in the smaller statues and bas-reliefs. Round S. Augustine are the saints whom his order produced. Several figures adjust the shroud around him; the Liberal Arts and the Cardinal Virtues, the principal events of the history of the saint, and the miracles operated by his intercession after his death, adorn the upper portions of the tomb—290 figures in all; and Gian' Galeazzo Visconti proposed to add more. The mechanical execution corresponds with the beauty of the design. The tomb was restored in 1832.

There are some inferior pictures in the cathedral, and little light to see them. The best are, *D. Crespi*, the Virgin and Child, St. Sirus and St. Anthony of Padua; *B. Gatti*, his principal work, the Virgin of the Rosary; and *G. B. Crespi*, the Wise Men's Offering. A picture by *Faruffini*, exhibited at Paris 1867, has been much admired. The *campanile* is a noble square massy tower of brick, not much altered from Gothic times.

**San Michele* is undergoing repair. It ranks before the cathedral both in age and interest. Paulus Diaconus incidentally relates that, in 661, Unulfus took sanctuary here to escape the vengeance of King Grimoaldus. The ch. is 189 ft. long by 81 ft. wide; the nave is 45 ft. wide. The plan is that of a basilica, with the addition of 2

short transepts. The massive walls of the buildings are of stone. The exterior is ornamented with small open galleries, which follow the shape of the gable in front, and crown the semicircular apse. The portals exhibit the complete adoption of the round form instead of the square, with the addition of several mouldings, and a profusion of imagery; nor are the ornaments confined to the portals. Bands, enriched with imagery are carried along the whole of the front, and medallions are let into the walls. The windows are round-headed, and divided by small pillars. The ornaments of the portals are a mixture derived from Christian, Pagan, and Scandinavian sources, together with some which are merely eccentric. "The state of mind" (says Mr. Ruskin) "represented by the west front is more that of a feverish dream than resultant from any determined architectural purpose, or even from any definite love and delight in the grotesque." The chancel is approached by several steps, which was probably an alteration introduced in later times than when the ch. was built. The mosaic pavement beneath the high altar is supposed to date from the 6th or 7th cent. There is a curious crucifix in the chapel on rt. of the choir, with the date 673. Above the aisles, on each side of the nave, there is a triforium gallery; above the intersection of the nave and the transepts an octagonal cupola; and under the choir a crypt of 7 arches, probably of the 10th cent. The 4 arches on either side of the nave are supported by compound piers. In the choir are some early frescoes by *Antonio da Edessa*, a contemporary of Giotto; there is also a tolerable painting by *Moncalvo*. All the capitals of these piers are enriched with animals, sphinxes, images, symbols, &c. The roof is remarkable. Unlike those of the old basilicas, in wood, it is vaulted with stone; but the pilasters which run up to support the vault are of a later character than the other portions of the building, and confirm the impression, suggested by the nature of the roof itself, which is groined, that

the present vaulted roof must have been substituted for an older one of wood.

S. Eufemia, assigned to the 11th cent., has an apse which deserves the notice of architects, as affording a very simple but pleasing instance of the so-called Italian-Gothic style.

San Francesco (14th cent.) of the same material and style as the *Carmin* ch., has a picturesque aspect from every point of view. The west front is elegant and its pointed arch elaborate, a great number of terra-cotta ornaments being introduced. The inside has been miserably modernised. A painting by *Campi* is the only picture worthy of notice.

***Santa Maria del Carmine*, or *S. Pantaleone*, built in the 14th cent., is a ch. deserving of notice as a beautiful specimen† of the finest brickwork, and for its pointed style more akin to English-Gothic than almost any ch. in Italy; in the cornice are intersecting ornamental arches, and the W. front has a large rose-window, 6 pointed windows, and 3 pointed doors, all formed in finely moulded terra-cotta, the whole surmounted by an elaborate, although perhaps heavy cornice, with 7 elegant pinnacles. The square *Campanile*, surmounted by a brick spire, is remarkable for its height and beauty. The nave is divided from the aisles by massive columns, supporting semicircular arches, the whole composed of bricks. Four squares form the nave, each of which is covered by a simple groin, but opens by two small lancet arches separated by massive piers into the side-aisles, and has a very small circular window above. The brickwork has been hacked, to retain a coat of stucco or whitewash. The walls and vaults are also of brickwork, but of very different quality. These were evidently intended to be covered. The upper capitals are of stone, ornamented with detached leaves; the lower are of brick, cut into escutcheon faces. There are some frescoes of the 15th cent. on the piers of the nave. Part of the funds

† See Gruner's 'Terra-Cotta Architecture of North Italy,' and Street's 'Brick and Marble Architecture in Italy.'

for building this ch. was obtained from a tax levied on widowers contracting a second marriage.

Santa Maria di Canepanova is a specimen of the cinquecento style, by *Bramante*. It was begun in 1492 by Galeazzo Maria Sforza, and contains some frescoes by *Moncalvo*, and several subjects from the Old Testament by *Giulio Cesare* and *Camillo Procaccini*.

Of the celebrated *Ch. of San Pietro in Cielo d'Oro* (so called because the vault of the chief apse was gilded) some portions remain, partly in ruins and partly used as a storehouse. Here was one of the interesting monuments of Italy, the tomb of Boethius. The historians of Pavia state with pride that this ch. is mentioned by Dante, Boccaccio, and Vasari.

The churches of *San Teodoro* and *San Marino* were erected in the 8th and 9th cents.; but the interiors of both have been so entirely modernised that there is now little in either worthy of notice. In the latter is a good painting by *Cesare da Sesto*, of the Virgin and Child; on the walls of the choir frescoes of acts of St. Theodore and St. Agnes, and on l. of the nave one with a curious view of the city in the 15th cent. The ch. has a raised choir, under which is a lower chapel like that at S. Michele; on the walls of the nave are some mediæval paintings.

The covered *Bridge* over the Ticino was built by Gian' Galeazzo, and from his time to the present has been a favourite promenade of the inhab. of Pavia. The body of the work is brick, with stone quoins to the arches. Its roof is supported by 100 rough columns of granite. The *ch.* beyond it has some curious Lombard carvings on the outside.

A little way out of the town is the Lombard ch. of the *Beato Lanfranco*. It offers a beautifully varied outline. Behind its high altar is the monument of the Beato, a good work by *Omadeo*, consisting of a sarcophagus resting on pillars of coloured marble, with bas-reliefs of great beauty, probably the history of the saint. It was

N. Italy.—1877.

this Lanfranco who was the great restorer and reformer of the Church of England, and the confidential adviser of William the Conqueror, by whom he was promoted to the See of Canterbury (1071), which he governed for 17 years. He was born at Pavia, of a family who possessed by inheritance the right of administering the civil laws, perhaps derived from their senatorial dignity in the Roman period. In the adjoining neglected cloisters are some fragments of terra-cotta decoration, replicas of some details at the Certosa of Pavia.

The *University of Pavia* is said to have been founded by Charlemagne in 774; and, though this assertion is not susceptible of strict historical proof, it is certain that the civil law was professed at Pavia at a very early period. The splendour of the University, however, arose mainly from Gian' Galeazzo, who, about 1390, granted it so many additional privileges, that he is usually honoured as the founder. But these parchments might have been a dead letter, had not the Duke wisely appointed the celebrated *Baldus* professor of civil law. He was a man of wonderful acuteness and diligence, and possessed what would now be termed an European reputation. Kings and princes consulted him upon points of public law, and his commentaries

"on the Corpus,

Big and lumpy as a porpoise,"

contain a mine of learning. *Columbus* was educated at this university. In more modern times Pavia has been principally distinguished as a medical school; and in this branch of knowledge it has produced men of great eminence. It is yet in considerable repute, containing about 1600 students. The anatomical theatre is well contrived, and the professors of the medical faculty have always enjoyed a high reputation.

Little can be seen of the ancient buildings of the University. Maria Theresa, in 1779, and the Emperor Joseph, in 1787, fronted and adorned much of the old part, and built two

new quadrangles. The principal façade, which extends along the Corso, was erected, 1816, by *Marchese*, by order of the Emperor Francis I. The museums of anatomical and pathological preparations and of specimens of natural history are remarkably good. It also contains a library of 50,000 vols., and a numismatic collection. To this university also is annexed a school of the fine arts.

There are five fine courts, against the walls of two of which are placed monuments of early professors, some of them placed here when the churches where they had been originally erected were suppressed. One of these is of the celebrated jurist *Alciatus* (d. 1550). Most of the older monuments are on the same model—representing the professor seated in the midst of his pupils, who are listening to his lectures. Though often venerable-looking, long-bearded men, the pupils, to denote their inferiority, are made about half the size of their masters, which gives them the appearance of old boys. Their countenances and attitudes generally denote intense attention. Some eminent men of more recent times have monuments here—*Spаланzani*, *Fontana*, *Scopoli*, *Volta*, *Scarpa*, *Frank Mascherini*, all of whom were professors in this University, and *Columbus*. The marble statue to the rt. of the first court is that of the mathematician *Gordoni*, 1864.

Of the many colleges formerly annexed to the University, two only have remained: the *Collegio Ghislieri*, in front of which is a bronze statue of its founder (1569), Pope Pius V. and the *Collegio Borromeo*, founded by St. Charles (1563), and supported by that family for the gratuitous education of students, and resembling some of the halls or colleges of our English Universities. It is a large pile; the inside is a magnificent quadrangle of two storeys, on the upper one of which is a large hall, with frescoes relative to the life of the founder, by *Zuccharelli*. The 30 pupils are gratuitously instructed, lodged, and fed, during their attendance at the University.

Behind the University three high

and gloomy towers are seen, resembling those at Bologna, adding much to the character of the city by their singular appearance. These towers are uniform in aspect, square, with small apertures all the way up, and some are from 200 to 250 ft. high; the highest is opposite to the hospital, and hence is called *La Torre del Ospedale*. If historians are to be credited, Pavia, the "*Civitas Turrigera*," at one time possessed 525 of these towers.

The *Museo Malaspina*, in the Piazza di Loreto, contains several collections brought together by the *Marchese Luigi Malaspina* (1838), and made over by him to the municipality. Strangers can obtain access to it at any time. At the entrance is a bust of *Petrarch*, who spent some time here with his son-in-law, and a bust of *Boëthius*, who was imprisoned A.D. 524 in the *Torre de Boezio* (which has long since disappeared), by order of Theodoric, and during his confinement he wrote his well-known work '*De Consolatione Philosophiæ*.' There is a valuable collection of more than 5000 engravings, some block-books, and miscellaneous curiosities. The pictures are of little value. The following best deserve notice:—

A. Salaino, The Magdalen; *Borgognone* (Courtois), Two pictures of the Battle of Pavia; *Antonello da Messina*, Man's portrait, damaged, but highly interesting; *Ambrogio da Fossano*, Virgin and Child, with two saints, from the Certosa of Pavia; *Carotto*, Virgin and Child; *Unknown*, Virgin adoring the Infant held by an angel, three angels above—a very graceful miniature painting; *Venetian School*, Portrait of Card. Bembo; *Dom. Fanetti*, Virgin at Prayer; *B. Luini*, Woman's head, a fresco transferred to wood, much repainted. *Giuseppe Morretto*, Man's portrait, and St. Frances at Prayer. *Angelo Bronzino*, Man's portrait; *Aurelio Luini*, The Virgin, in the style of his father Bernardino; *Carlo Dolce*, St. Cecilia, a copy of the picture at Dresden by his daughter.

In the adjoining *Malaspina Palace*, one of the handsomest in Pavia, are

some Roman and mediæval marbles and inscriptions.

Pavia abounds in old houses, but many are in a ruinous condition. It is not a healthy place; fevers are prevalent, and whatever may be the cause, individuals who are stunted in their growth, or deformed, are so numerous as to force themselves upon the observation.

The ancient costume of the ladies, which is rather declining at Milan, may be seen here. It is a *black* silken veil, thrown over the uncovered head in the same manner as the white veil is used at Genoa.

The *Certosa di Pavia* (see above) may be visited by *cab* from Pavia. To and fro, including 2 hrs.' halt, 6 fr.

ROUTE 22A.

PAVIA TO CREMONA—RAIL.

Distance, 47 m. *time*, 2½ to 4 hrs.; *trains*, 3 daily.

Pavia is described in Rte. 22.

This line of rly. traverses one of the richest agricultural districts of Italy, the Lower Pavese, Lodigiano, and Cremonese.

9 m. *Belgiojoso* Stat., a large village, the centre of a great cheese district. The Olona stream is crossed to

3 m. *Corte Olona* Stat., where we enter the Lodigiana, or Lodi district.

3 m. *Miradolo* Stat. The village is upon the declivity of an isolated group of tertiary hills, abounding in fossil shells about San Colombano, near which is Lodi Vecchio, 5 m. S.W. of the modern Lodi.

10 m. *Casal Pusterlengo* Junct. Stat., on the line of rly. from Milan to Piacenza (Rte. 23) which we follow to

3 m. *Codogno* Junct. Stat. [Rly. S. to Piacenza (see Rte. 23.) For the remainder of the line E. to 17 m. *Cremona*, see Rte. 24A.]

ROUTE 23.

MILAN TO PIACENZA, BY LODI.—RAIL.

Distance, 43 m.; *time*, 1½ to 2½ hrs.; *trains*, 5 daily.

Milan is described in Rte. 20.

This line runs S.E. through a country in some parts exceedingly marshy, intersected with numerous canals and streams, and if the traveller is coming from the S. he will miss the festoons of the vines, which, even before he reaches Lodi, will have almost entirely disappeared. The maize, though beautiful in flower and in ear, is, when ripe, arid in appearance, and ungraceful.

The rice-plantations, where the cultivators labour in black mud above the ankle, convey the idea of unhealthiness: but the meadows are beautiful. Châteaueux says, "The cultivation of rice in Lombardy is remarkably unhealthy; sickly labourers superintend the distribution of the water, clad like miners, in coarse clothing. When crossing a canal they are frequently obliged to plunge into the water, out of which they come wet and covered with mud, carrying with them germs of fever. They are not the only victims, for the harvest labourers seldom gather in the crop without being seized with *rigors*, the air being polluted by the stagnant waters. The

cultivation of the rice-planters is consequently restrained by law, and they are prohibited to extend its culture beyond prescribed limits."

5 m. *Rogoredo* Junct. Stat. [Rly. branches S. to Pavia, Rte 22.]

[A short distance to the rt. (about 1 hr.'s walk from the Porta Romana at Milan), and on the Vetabbia, is the very ancient *Ch. of San Giorgio di Nosedo*, annexed to what was a residence of the Abp. of Milan. The mansion is now an inn. The ch. was founded in 571, by Alboin, King of the Lombards: it still has the remains of a curious fresco.

About 1 m. lower down the river, and $\frac{1}{2}$ hr.'s. walk from the station, stands the *Ch. of Chiaravalle*. This was the ch. of the first Cistercian monastery that was established in Italy (suppressed in 1797). The Cistercian reform was first introduced by St. Bernard, who was Abbot of Clairvaux in France. In 1134 St. Bernard crossed the Alps to attend a council at Pisa, and, on his way back, paid a visit to Milan. The citizens of Milan advanced 7 m. beyond their gates to receive him. His presence excited the most enthusiastic feelings; and within a year after his departure a monastery was built at the distance of about 4 m. from the city, which was to be governed by St. Bernard's rules, and to receive a name from the parent institution. In 1221 the church was consecrated and dedicated to S. Maria di Chiaravalle. It is in the Lombard style, and deserves consideration, as an architectural composition, on account of the importance of its central tower. The body of the fabric is left perfectly plain, and serves only as a base for the leading features of the design. The tower alone is enriched. Octagonal, formed of 3 storeys, decreasing upwards, and pierced with oblong circular arches, it is surmounted by a circular brick spire. The octagonal portions are enriched with Lombard galleries, which give an appearance of lightness, and attract the eye to that part of the building on which it is intended to rest.

It is evident that the architect must have made the central tower his chief object; and whenever an architect has had a peculiar object, and has succeeded in producing the effect which he desired, his work deserves to be studied. The spacious ch. is in a half ruinous condition, damp, deserted, and defaced by whitewash; still it well deserves a visit from the English traveller, from its connection with the history of Becket. The double row of stalls of the 17th cent. is exceedingly beautiful; but their bas-reliefs, representing events in the life of St. Bernard, were much injured in 1848, when the ch. was used as a barrack. At the top of the great staircase to the rt. of the choir is a fresco by *B. Luini*.

This monastery was the favourite retirement of Ottone Visconti, the celebrated Abp. of Milan, who died in it. What is called his tomb is still shown; beneath the inscription are shields of arms, amongst which are the fleurs-de-llys of France.

In the cemetery which adjoins the ch., and behind the choir, are still several monuments of the powerful family of the Torriani, who selected it for their last resting-place. Here lies Pagano della Torre (who died 1241), the most distinguished of his race, and near him several of his descendants. This family was at the head of the popular party, and for two or three generations governed Milan, keeping the nobles in subjection. Having conspired against the Emperor in the year 1311, they were defeated, proscribed, and banished; their fall made way for their rivals the Viscontis, who were at the head of the aristocracy.

Here also is shown the tomb of the celebrated but heretical Wilhelmina (d. 1282). Her name passed into a once popular saying—*egli ha da fare peggio che la Guglielmina*. During her lifetime she was regarded as a saint; but after her death it was discovered that she had founded a secret sect, whose tenets involved heresies in doctrine, as well as abominable sins in practice. Her bones were taken up and burned, and her

accomplices put to death, with atrocious cruelty.

The country round this monastery was reclaimed by the labours of the Cistercians, who were in agriculture almost what the Benedictines were in literature. They invented the system of artificial meadows, called "*prati di Marcita*," to which Lombardy owes so much of its prosperity.]

6 m. *Melegnano* or *Marignano* Stat., on the river Lambro: pop. 4000. Here, on the 14th September, 1515, Francis I. won, in the first year of his reign, the victory by which he acquired a transient and delusive glory. Having invaded the Milanese territory for the purpose of asserting his chimerical rights, he was attacked at Melegnano by the Swiss, to whom the defence of the Milanese territory had been intrusted. The battle was continued with great obstinacy during three entire days, and the Swiss were at length compelled to retreat, in good order, but leaving 16,000 dead upon the field, a slaughter which, if we may judge by the feelings expressed by Ariosto, occasioned great delight to the Italian heart:—

"Vedete il Re Francesco innanzi a tutti,
Che così rompe a' Svizzeri le corna,
Che poco resta a non gli aver distrutti;
Sì che 'l titolo mai più non gli adorna,
Ch' usurpato s'avran quei villan brutti
Che nomator de' Principi, e difesa
Sì nomeran della Christiana Chiesa."

Canto xxxiii. 43.

Melegnano was also the scene of a hard-fought battle on the 7th June, 1859, between the French and Austrians, in which both sides suffered severely: the French commanded by Marshal Baraguay d'Hilliers, the Austrians by Benedek, forming the rear-guard of the army retreating after the disaster of Magenta.

Cross the Muzza, one of the many canals of irrigation with which this district abounds. The approach to Lodi from Milan is somewhat singular, from the height of causeway on which the road is carried. A fine avenue of plane-trees borders it on either side.

9 m. *Lodi* Stat. (*Inns*: Il Sole, good,

civil people; l'Europa; i Tre Rè, fair).

[*Omnibuses* for *Crema* (in Rte. 24) await the arrival of most of the trains.]

The original settlement of the citizens, *Lodi Vecchio*, is about 5 m. off, to the westward. It was founded by the Boii, and having been colonised by Cneius Pompeius Strabo, the father of Pompey the Great, the citizens called it *Laus Pompeia*. Cicero calls it simply *Laus*. The conversion of *Laus* into *Lodi* shows how, by the employment of the oblique cases, the Latin language was corrupted into the modern dialect.

The men of Lodi were the constant rivals of the Milanese, who, in 1111, entirely destroyed the city. "The animosity between Milan and Lodi was of very old standing. It originated, according to Arnulf, in the resistance made by the inhabitants of the latter city to an attempt made by Abp. Eribert to force a bishop of his own nomination upon them. The bloodshed, plunder, and conflagrations which had ensued would, he says, fill a volume, if they were related at length."—*Hallam*.

After the destruction of Milan, the Lodigiani, who had fled to Pizzighe-tone, came (1158) before Barbarossa, as suppliants, weeping and bearing crosses, and requesting a home; and accordingly he gave them a village then called Monteguizone, granting them investiture by the delivery of a banner. The spot is said to have been fixed upon by Frederick himself; it was defended by the river Adda, and lies in a tract of exuberant fertility: thus arose the modern city, containing now 20,000 inhab.

The inhabitants of Lodi removed from their ancient city the relics of their patron saint, Bassianus, which they deposited in the *Duomo*, a Lombard building, of which the interior has been modernised. The porch is supported by griffins; perhaps not only the design, but even a part of the materials, may have been brought from old Lodi. This is certainly the

case with respect to a bas-relief representing the Last Supper, a remarkable monument of early Christian art, anterior to the settlement of the Lombards. The eyes are of enamel. Some paintings in *tempera* are on the walls near the high altar. They are by *Guglielmo* and *Alberto di Lodi*, and were covered up till within the last few years.

The *Ch. of the Incoronatu*, by *Giov. Bataggio*, a pupil of *Bramante*, begun in 1476, is a beautiful specimen of the Renaissance. It is an octagon, and contains exquisite decorations, on ceiling and walls, carving of the *Canctoria*. Here are some good paintings of *Calisto Piazza*, usually called *Calisto da Lodi*, born here early in the 16th cent. He was an imitator of Titian, and "a very unoriginal artist," *Cic*. The subjects are taken from the events of the Passion, the Life of St. John the Baptist, and the Life of the Virgin: the heads have great beauty. It is said that some of the pictures were executed by Titian, who, passing through Lodi, gave this help to his pupil. The *Ch. of St. Francesco*, a good Gothic edifice, 14th cent., has some old frescoes, and rich decorations.

The Piazza, surrounded by arches, is fine of its kind. The entrance of the convent formerly belonging to the *Padri dell' Oratorio* is formed by an arch said to have been brought from old Lodi. On it is inscribed *Ignorantia et Paupertati*: neither the form of the letters nor the nature of the inscription sanctions its supposed antiquity.

The terrible passage of the *Bridge of Lodi*, and the heroic conduct of the young Buonaparte at the head of his grenadiers, May 10th, 1796, need no commemoration. The bridge is on the eastern side of the city, over the Adda.

Not far from Lodi is *Castel Pandino*, a magnificent pile, once the stronghold of the Viscontis, built in the same style and time as that of Pavia, now entirely neglected.

The Lodi district is the chief country for the production of the cheese usually called *Parmesan*. In the country it is called *Formaggio di Grana*. The territory in which the

cheese is produced is 20 m. wide from Pavia to Milan and Lodi, and double that in length from *Abbiategrosso*, near the Ticino, to Codogno, near the confluence of the Adda and Po. The cows set apart for this production are about 80,000. It is seldom found profitable to rear them in the country; they come from the cantons of central Switzerland. They are brought at the age of from 3 to 4 years, between October and March, and give milk abundantly for about seven years. More than 12,000 are imported every year; the price of each is from 14*l.* to 18*l.*, sometimes as high as 20*l.* After 7 years they are sold, when worn out. The cheese produced from a cow is, on an average, 340 lbs. avoirdupois in the course of a year, which is weighed after six months. It is sold twice a year, in May and September. The average price is from 92 to 100 fr. (*i.e.* from 3*l.* 13*s.* 8*d.* to 4*l.*) for 171 lbs. avoirdupois. The total production of the year is about 28 millions of lbs. avoirdupois. After two or three years' seasoning in the warehouses of the merchants, which are principally at Codogno, province of Lodi, and Corsico, province of Milan, the weight of the cheese is diminished 5 per cent. The whole of the better kind is sent out of the country. The quantity exported to Great Britain is comparatively small.

Three kinds of pasture are used for the cows; viz. the *marcito* (or constantly flooded meadow-land); *irrigatorio stabile* (the merely irrigated grounds); *erbatico* (rotative meadow grounds). The *marcito* is formed by dividing the land into many small parallelograms, sensibly inclined to one side. The water which fills the little canals amongst them overflows these spots slowly, and by the inclination of the ground falls into the opposite canal. From this it is diffused over other parts, so that the whole meadow country is continually flooded, from which there is maintained a rapid and continual vegetation in the heats of summer and the frosts of winter; at the same time no marshy weeds prevail. The grass is cut 5 times a

year, and in some parts below Milan, in the meadows (along the Vettabbia), even 9 times. It is quite tasteless and insipid, and horses refuse to eat it, which proves that the fine taste of the cheese is not owing to the flavour of the pasture. The *marciti* meadows require a constant supply of water; when there is not enough, the simple irrigating system is adopted; the grounds are then watered at the interval of several days. The *erbaticeo*, or rotation meadow alternates with the cultivation of rice, grain, flax, Indian corn, and oats.

11 m. *Casal Pusterlengo* Junct. Stat., a good-sized town. (Rly. W. to Pavia, Rte. 22A.)

3 m. *Codogno* Junct. Stat. A town of 10,000 inhab., and a great cheese mart. [Rly. E. to Cremona, see Rte. 24A.] The line continues S. to

3 m. *S. Stefano* Stat.

Shortly afterwards the Po is crossed by a bridge connected by an island in the centre of the stream, a short distance from which is

5 m. *Piacenza* Junct. Stat., near the Porta di Podesta (see Rte. 33).

ROUTE 24.

MILAN TO CREMONA BY TREVIGLIO— RAIL.

Distance, 62 m.; time, 3½ hrs.; trains, 2 daily.

For the shorter line by *Codogno*, see Rte. 24A.

Milan is described in Rte. 20.

For the *Rly. E.* as far as

20 m. *Treviglio* Junct. Stat., see Rte. 25. Here the line turns S.E., and follows nearly the former post-road as far as

4 m. *Caravaggio* Stat., a town of about 8000 inhab. In the principal *ch.*, dedicated to S. Rusticus, with an elegant brick Lombard façade and high bell-tower, is a good picture by *Giulio* and *Antonio Campi*: near the town is the sanctuary of the Madonna, built in 1575, from the designs of

Pellegrini. The name of this town is more generally known from the 3 painters called "Da Caravaggio," viz., *Ferino Stella*, scholar of Gaudenzio Ferrari, *Polidoro Caldara* (b. 1495), scholar of Raphael, and *Michel Angelo Amerighi* (b. 1569). All three were originally masons.

Diligence to Chiari.

10 m. *Crema* Stat. (*Inns*: Pozzo Nuovo; P. Vecchio). A well-built town of 9000 inhab., on the rt. bank of the Serio, in a rich agricultural district, and on the road from Lodi to Brescia. Its 9 ch.-towers are seen from a distance. The **Cathedral* circa. 1400, is of yellow brick and terra-cotta, exhibiting technical and artistic taste.† The façade is handsome, and the workmanship of the whole is particularly careful. The beautiful *campanile*, 300 ft. high, is the finest in upper Italy. The upper part, perforated, is very elegant, and some of the ornaments have been compared to embroidery. In the interior (2nd altar on the rt. of the entrance) is a picture by *Civerchio*, St. Sebastian between St. Christopher and St. Roch (1518). Near Crema is the handsome brick *Ch. of Santa Maria della Croce*, designed by Battagli of Lodi, at the close of the 15th cent., in the revived classic style. It is of circular form, with 6 projections for entrances, each of the latter covered by Byzantine domes. Some distance to the E. lies the castle of *Soncino* on the Oglio, where *Ezzelino da Romano* died in 1259, of the wounds he received at the battle of Casciano.

11 m. *Soresina* Stat., from which the line runs to

5 m. *Casalbuttano*, on the Canal or Naviglio di Crema, a derivation from the Oglio near Calcio, for purposes of irrigation. The rly. crossing to

4 m. *Olmenetta* Junct. Stat. [*Rly. N.E.* to Brescia, see Rte. 24B], and through a highly irrigated district to

7 m. *Cremona* Junct. Stat.

Inns: none very good; *del Sole*, con-

† See *Gruner's* 'Brick and Terra-Cotta Buildings of Northern Italy.'

veniently situated and clean; *Italia*, with restaurant, on the Corso, tolerable.

Post Office, corner of Contrada Curzia.

Cabs.—The drive, $\frac{1}{2}$ fr.; the hour, $1\frac{1}{2}$ fr.

The town may be seen in one day, by taking the principal buildings in the following order from the Rly. Stat.: Pal. Sansecolo, *S. Agata, S. Margherita, *S. Agostino, S. Pietro al Po, Pal. Pubblico, Torrazzo, *Cathedral, S. Sigismondo, *S. Abbondio.

This city was captured and destroyed by the northern barbarians in the 5th cent., and remained in a state of abandonment till the 7th cent., when, at the command of the Lombard king, Agilulfus, it was rebuilt. During the nominal rule of the German emperors, and the anarchy which ensued, Cremona obtained municipal rights. No sooner were the Cremonese independent, than, like the other enfranchised towns of Italy, they quarrelled with their neighbours, and were always at war either with Crema, Brescia, or Piacenza—but especially with Milan. When Frederick Barbarossa vented his wrath on Milan, the Cremonese aided him in the subversion of their ancient rival, and in return obtained a new charter. But internal disorders were now added to foreign wars. The nobles quarrelled; Guelph and Ghibelline factions fought in the streets. In the latter half of the 13th cent., Cremona, in common with many other cities of Italy, had recourse to the singular expedient of calling in a Dictator, under the name of Podestà, who was never to be a native, that he might be entirely unconnected with any of the various parties whom he had to control. The Podestà was so far of use that he preserved internal peace. After a time a republican form of government was established. So much disorder, however, was the consequence, that the people, wearied with the strife of their rulers, again called out for a chief. Civil war thinned the population, and exhausted the resources of this unfortunate district. The Emperor Henry VII., who came into Italy to vindicate the imperial authority,

completed the ruin of Cremona when he attacked it in 1312; and in 1322 Galeazzo Visconti had little difficulty in avenging the former injuries of Milan, by taking possession of Cremona, and incorporating it with the duchy of that city.

It is now a thriving place, containing about 31,000 inhabitants. It has a good trade, and a fair is held here about the end of September—a time when the non-commercial traveller will do well to keep away. Cremona was once celebrated for the manufacture of musical instruments. The business was hereditary in families: and the remote ancestors of *Amati*, the most renowned of these modern makers, who flourished 1704-1739, had supplied Charles IX. of France with excellent lutes and violins. The instruments of the last *Amati* are yet in great repute, and fetch high prices. He was succeeded in reputation by *Stradivarius* and *Guarnieri*. At present the instruments made here have no peculiar excellence. The brothers *Campi* and their disciples created a school of painting here in the 16th cent. A large number of their works will be seen in the churches as well as of those of their predecessors *Boccaccio Boccaccino* (1496-1508), and his son *Camillo* (1532).

The churches are generally of dark red brick: those which have escaped demolition or modernisation are usually Gothic.

The **Cathedral* forms the E. side of the Piazza Grande, and was begun in 1107, after a sharp struggle with Brescia, but was not consecrated till 1190, by which time the nave and the aisles were completed. In 1342 the transepts were commenced, but the choir was not finished till 1479. The façade was begun in 1274 and terminated in 1606. The dates sufficiently account for the different styles of its architecture. In the front, which is of red and white marble, in stripes, the Lombard predominates. There is a noble doorway; the pillars of the porch rest upon the usual griffonised lions, of which one grasps the serpent, the other an animal

which holds a bird between its paws. The zodiac is over the door. The rose-window surrounded by a rich and delicately carved vine-leaf moulding, was built by *Giacinto Porata* of Como in 1274. Other parts of the exterior are of moulded brick, and worked with much beauty. The general effect of the W. façade with the campanile and baptistery is strikingly picturesque. The transepts are very lofty. The front of the N. one, which is entered by a porch supported by lions, is a fine specimen of the Pointed style. It has three good rose-windows. The doorway is of marble. It is remarkable that whilst the pointed arch alone is employed in the N. transept front, only the round arch is seen in that of the S. transept. The brickwork is excellently done. The interior, unusually lofty for its width, is one mass of colouring and gilding. The frescoes in the nave occur in the following order, extending to the end of the choir:—On the l., 8 paintings representing events in the history of the Virgin, by *B. Boccaccino*, 1514,—“A master little understood, and must be visited in his own native town,” *Cic.* Next, 2 of the Adoration of the Magi, by *Bembo*, signed and dated 1515; beyond the organ, the Flight into Egypt, and the Massacre of the Innocents, by *Altobello Melone*, date 1517.

On the wall of the choir, also by *Melone*, the Last Supper, the Washing of Feet, Gethsemane, Christ bound, Christ before *Caiaphas. Then comes *Boccaccino's* *Christ disputing with the Doctors, 1518, probably the best of the series.

On the vault of the choir, is *Boccaccino's* *Christ and the four patron saints of Cremona, St. Himerius, St. Homobonus, St. Marcellinus, and St. Peter Martyr, 1506.

On the front of the arch is the Annunciation, 1506, by *Boccaccino*. *Ant. Campi* painted the Centurion of Capernaum 1582, and *Bern. Campi* the Entry into Jerusalem 1573.

The four modern frescoes are by *Dioti*. At the high altar is a celebrated picture by *Bern. Gatti, il Sojaro*,

the *Assumption, his last work. It is said that being rendered infirm by age he added touches with his left hand. It was unfinished at the time of his death, and was completed by *Sammachino* of Bologna.

On the rt. wall of the nave, at the E. end, is the Last Supper, with 4 scenes of the Passion, by *Melone*; the following, Christ bound and before Pilate, are by *Romanino*; the last 3, with the Crucifixion, are by **Pordenone*. The “coarse and ugly” Crucifixion over the chief door is also by him, and the Dead Christ on one side. On the other side is the Resurrection, by *Bern. Gatti*, 1529. The Prophets in the angles of the arches are by *Pordenone*.

3rd chapel l., Gregory XIV. before the Madonna, by *Luca Cattapani*, who was a pupil of Vincenzo Campi,—rt., 1st chapel *Madonna, saints, and donatorio, by *Pordenone*. 3rd chapel, a Crucifixion, with S. Fermo (a portrait of the painter) and St. Jerome, by *L. Cattapani*, 1593.

In the chapel of the Sacrament, rt. of the high altar, are several paintings by *Bernardino* and *Giulio Campi*. In the sacristy of the chapel Christ quitting Limbus. The S. transept has frescoes of subjects from the Old Testament, attributed to *Giorgio Caselli*, and said to have been executed about 1383. They are more curious than fine in art, but interesting, from the fact of their having lasted so well, especially considering the dampness of the situation. The chapels of the N. and S. transepts have several paintings by *Bern. Campi*, *Giulio Campi*, and *Malosso*. The intarsiatura, or inlaid work of the stalls of the choir (1489-90), by *Giovan' Maria Platina*, is very elaborate. The pulpit is decorated with bas-reliefs representing the Massacre of the Innocents, by *Amadeo*. There are some good specimens of mediæval sculpture in the chapels of San Nicolo, San Pietro, and San Marcellino. In the N. transept is a singular ancient vessel, apparently of the 9th or 10th cent., ornamented at the 4 corners with winged and tailed monsters, in which, according to tra-

dition, St. Albert was accustomed to knead bread for the poor. St. Albert was born at Castel Gualtieri in this neighbourhood; and, after filling the episcopal chair of Vercelli, was, in 1204, appointed patriarch of Jerusalem. He was the founder of the Carmelite Order, and distinguished for humility and kindness to the poor. The *Sacristy* still contains a few curious articles, ancient crosses, and the like; amongst others a large silver crucifix made at Milan in 1475. Beneath the Duomo is a fine though not very ancient crypt, the roof supported by 28 marble columns, with the tombs of the patron saints of the city. The bas-reliefs on the altar are by *Amadeo*.

The octagonal *Battisterio*—built, some say about the year 800, others a cent. later—is in a plain and simple Lombard style, scantily lighted. It has—what is very rare in this class of edifices—a fine projecting porch, supported by lions. The walls within have two ranges of galleries with Lombard arches, and fragments of frescoes are seen in the gloom. In the centre is a noble *font*, hewn out of a single block of red Verona marble.

By the side of the Duomo, connected by a line of *loggie*, rises the *Torrazzo*, or *Great Tower*, highest of all the towers in the N. of Italy, 396 ft. It was begun in 1261-88; in which year peace was made between Cremona, Milan, Piacenza, and Brescia; and in celebration of this event this tower was undertaken at the common expense of the Guelphs, or partisans of the Pope, not only of Cremona, but of all northern Italy. It is said to have been carried up to where the square portion terminates in the space of two years. 498 steps lead to its summit, from which fine *view* over the extensive plains of the Milanese, intersected by the Po, with the Alps to the N. and the Apennines to the S.W. In 1518 the bells were cast that hang in this tower, at which time it may be concluded the octagonal cupola was added. In the 3rd storey is an enormous clock, put up in 1594. The custode of the *Torrazzo* lives in it. The staircase is not in the best repair; but it can be

ascended without difficulty. The ancient doggrel rhyme—

“Unus Petrus est in Roma,
Una turris in Cremona,”

is an illustration of the popular celebrity of this *campanile*. It had once a chance of becoming even still more celebrated. In 1414 the Emperor Sigismund and Pope John XXIII. visited Cremona, then subject to the usurped authority of Gabrino Fondulo. The Signore was cruel and treacherous, but astute and talented. The sovereign and pontiff consulted with him; and, by his advice, Constance was fixed upon as the place where the great council was to be held for the purpose of restoring the peace of Christendom; and Sigismund, besides other marks of favour, gave to Gabrino the authority of a vicar of the empire in Cremona. Gabrino invited his illustrious guests to mount the *Torrazzo* and enjoy the prospect, and he alone accompanied them. They all came down in safety; but when Gabrino was brought to the scaffold at Milan in 1425, he said that only one thing in the course of his life did he regret—that he had not had quite courage enough to push Pope and Emperor over the battlements, in order that he might have profited by the confusion which such a catastrophe would have occasioned in Italy.

On the S. side of the Cathedral is what is called the *Campo Santo*, though now used as a sacristy and as a repository for the archives, and where the functionaries of the cathedral assemble. It contains a vault, to which is a descent by 14 steps; in it is a curious *mosaic pavement*, with allegorical figures representing a Centaur fighting against a figure representing Cruelty, Faith, and a figure kneeling before her, and Pity conquered by Impiety. It seems to be an early Christian work of the middle ages. The place was evidently an ancient Christian cemetery, as appears not only from its own name, but from the bones and the inscriptions found in it.

The *Ch. of S. Abbondio*, formerly *SS. Nazaro e Celso*, is near the Porta

Ognissanti. *Malosso* and *Sammachino* painted the frescoes of the chief cupola from the designs of *Giulio Campi*, who also designed the Assumption in the cupola of the choir, which was painted by *Malosso*, 1594. The *Coronation of the Virgin at the high altar is by *Altobello Melone*, a good picture; and *Giulio Campi* painted the *Madonna with SS. Nazaro and Celso. "Of exceptional merit . . . quite Venetian in beauty of colouring."—*Cic*.

S. Agata, Piazza Garibaldi, on the way to the Porta Milano, was rebuilt in 1495. The bas-relief on the front—the Martyrdom of St. Agatha—is modern, by *Salaroni*. 1st chapel rt., the monument of P. F. Trecchi, 1502, by *Crist. da Roma*. 2nd chapel, Annunciation by *Scutellari*, 1588. 3rd chapel, St. Sebastian, by *Gervasio Gatti*, 1574. At the high altar the Martyrdom of S. Agatha, by *Gervasio Gatti*, 1608. In the chapel l. of choir, the Assumption, by *Bernardino Campi*, 1542. In the presbytery the deeds of S. Agatha, by *Giulio Campi*, 1537, who also painted the Madonna suckling the Infant in the chapel of the Sacro Cuore, 1536. In the l. transept, over a door, the Miracle of the Multiplication of Bread, by *Fr. Boccaccino*, remarkable.

**S. Agostino* (with which was united *S. Giacomo* in Breda), a fine Gothic ch. with a modernised interior. In the 1st chapel on the rt., a Deposition, by *Malosso*, 1601, colouring brilliant, the body admirably drawn, chiaro-scuro excellent. The 2nd chapel has alti-rilievi figures, the size of life, by *Barberini da Como*. In the 5th chapel the Madonna in a landscape, by *Zupelli*, 1500. In the 6th chapel is an excellent picture by *Perugino*, 1494, the *Virgin and two saints, "one of his most faultless works," *Cic*. It was taken to Paris. In the next chapel, a good picture, *Adoration of the Magi, 1557, by *Fran. Sabionetta* of Cremona, whose works are very rare. The picture at the high altar, St. Augustine and other saints, is by *Mainardi*, who also painted, 1590, St. Joachim and St. Anna in the nearest chapel of the l. aisle. In the next chapel is a Temp-

tation of St. Anthony, by *Malosso*, and in the following chapel is a Nativity, by *Gervasio Gatti*, 1589. On the wall between 5th and 6th chapel are fresco portraits of Francesco Sforza and his wife Bianca Maria Visconti, by *Bonifazio Bembo*. In the chapel next the chief entrance is an Annunciation, by *Antonio Campi*, 1571. Over the great door is a remarkable picture by *Angelo Massarotti*, representing St. Augustine giving the rules of his order to his followers, many of which are portraits. 1690.

S. Angelo, in the Contrada Natale, contains on the l. a Madonna, with SS. Cosmo and Damiano, by *Francesco Bembo*, 1524.

S. Facio (popularly known as *S. Foppone*), in the Contrada S. Gallo, contains a fine Madonna addolorata, by *Vincenzo Campi*, 1569.

**S. Luca*, near the Porta Milano and the rly. stat., with a good cinquecento porch and octagonal baptistery, contains the Marriage of St. Catherine, by *Galeazzo Campi*.

Near this is the **Palazzo San Secondo*, with a richly-sculptured doorway by *Bramante Sacchi*, of Cremona; and in the same street is the *Palazzo Raimondi*, with fanciful pilasters and arabesques, by *Pedoni* of Lugano, 1499.

S. Margherita, near S. Agostino, annexed to the Episcopal seminary. It was formerly attached to a priory of which *Girolamo Vida*, bp. of Alba, celebrated for his Latin poetry, was head, 1547. He employed *Giulio Campi* to decorate the interior with the numerous frescoes which still adorn it, but they are "cold and awkward," *Cic*.

San Michele, between Porta Ognissanti and Porta S. Margherita. The architectural traveller will here find what we should call the earliest Norman capitals, from which spring the latest Gothic arches. At the sides of the chief entrance are two works in tempora by *Altobello Melone*, and one of the masterpieces of *Giulio Campi*, the *Martyrdom of St. Agatha.

**S. Pietro* (sometimes called *S. Giorgio*), Contrada Bella Regina; a handsome building, finished about

1570, with a good brick campanile. The frescoes on the ceiling of the nave, representing the Christian Virtues, were by *Malosso* and his pupil *Ermenigildo da Lodi*, 1616. *Antonio Campi* painted the frescoes, 1579, on the two arches at the side of the presbytery: the Madonna and Saints at the high altar, 1575 (the price for which Campi stipulated was 250 Milanese lire, and a daily mass for seven months); the Ascension of Elias in the sacristy, a fresco on the ceiling, and the Holy Family, the Infant playing with a bird, at the 3rd altar on the l. side of the ch., 1567. The fresco of the Presentation in the Temple, in this chapel, is by *Giulio Campi*. The frescoes on the ceiling of the presbytery were the work of *Bernardino Gatti* (il Sojaro), who also executed the fine Nativity at the 2nd altar on the l. aisle, where St. Peter, as Pope, lays his hand on the Abbot Colombino Ripari; the main idea is taken from Correggio's *La Notte*, retaining nearly the whole composition, but illuminated by the light of day. This picture was conveyed to Paris. The same painter also executed the Miracle of the Multiplication of Loaves, introducing his own portrait, 1552. *Malosso* painted S. Maria Egiziaca at the 6th altar on the rt., 1601, and the Paradise in the lunette. The four Doctors of the Church, at the 4th altar l., are by *Mainardi*, 1602. In the N. transept there is a large painting of the Murder of St. Thomas à Becket at Canterbury.

The *Palazzo Pubblico*, or *Municipale*, opposite the cathedral, a relic of ancient Cremona, was begun in 1206, and is supported by lofty arches. Two towers are annexed to the building. It incloses a small quadrangle, which is arcaded on three sides. The exterior has lost much of its character, owing to repairs. The interior, now used for the *Town Hall*, contains several paintings.—*Grazio Bossaglio*, the Descent of the Manna, dated 1527.—*A. Campi*, the Visitation.—*B. Campi*, the Saviour with the Apostles, and the Martyrdom of St. Lawrence.—*Molossio*, the Protectors of the city, Saints Himerius

and Homobonus. In the room next the great hall is a chimneypiece of alabaster, brought from the Raimondi Palace, sculptured in Arabesque style by *Pedoni*, in 1502, in which the artist has introduced a portrait of Marshal Trivulzio. Cicognara says of this work that the sculptor has treated marble as if it were wax.

Near this Palazzo is another (**Palazzo dei Jurisconsulti*) and better example of the Italian-Gothic applied to civil purposes, in which the Gonfalonieri of the different quarters used to hold their sittings. It is built of finely-moulded brick, and dates from 1292. Notice the elegant chimney which rises above the battlements on one side.

The MUSEO is in the Palazzo Reale (open daily, 9 to 3). It includes numerous paintings, amongst others a fine *Mantegna*, 15,000 medals, bronzes, local antiquities, and objects of natural history.

Marchese Pallavicini possesses a Presentation by *Bernardino Campi*; an excellent library, and some curious MSS.

Count Schizzi is the owner of many specimens of the Cremonese school. *B. Campi*, a Nativity, considered as one of his best works.

About 1 m. to the E. beyond the Porta Romana, on the Mantuan side, is the noble *Ch. of San Sigismondo*. In a small ch. on this site Francesco Sforza married Beatrice, the only child of Filippo Maria Visconti (Oct. 25, 1441); and thus, after the death of his father-in-law, became the founder of the new dynasty. Cremona was the dowry of the bride, and Francesco, as a token of affection both to her and to the city, rebuilt the ch. as it now stands (architect, *Bartol. Gadio*, 1441-67). It consists of a single nave with 12 chapels, and is "literally covered with the works of the brothers *Campi*; hardly a square inch has been left vacant. These frescoes, bearing date, many of them, 1566-77, are all vigorous and brilliant, and are perhaps, on the whole, some of the best that could be adduced in favour of the material. Among other colours, a green of an emerald kind, and a most

vivid blue, I have never before seen equally well preserved: they are especially brilliant here in an Ascension by *Bernardino Gatti*; a pupil of Correggio. Probably this church was built of better materials and on a drier soil, as the walls with their decorations are in perfect preservation down to the very pavement."—*S. A. Hart, R.A.* In the 1st chapel 1. are the Annunciation and the Flight into Egypt, by *Bern. Gatti*—*A. Campi* painted in the 2nd chapel the Decollation of St. John the Baptist, and the frescoes of the Anointing and Baptism of Christ. In the 4th chapel are St. Cecilia and St. Catharine, by *Bern. Campi*, 1561; in the 5th chapel two scenes of the Passion, by *Massarotti*. *Bernardino Campi* painted St. Philip and St. James in the 5th chapel on the rt., and St. Jerome and St. Anthony in the 6th chapel.—Over the high altar is an interesting picture, for its portraits by *Giulio Campi*, signed and dated 1540; the *Virgin and Child, and Francesco Sforza and Bianca Maria Visconti presented to them by St. Sigismund with St. Chrysanthus by his side. The painter has introduced his own likeness and that of his mistress in the faces of the latter saint and of Santa Daria. He was paid 200 *scudi d'oro* for the work. The vaulting of the nave is entirely covered with paintings, representing the history of Jonah, principally by *Bernardino Gatti*; the smaller ornaments, angels, foliage, and the like, by him, are graceful and beautiful.—By *Camillo Boccaccino* are the paintings in the tribune and round the high altar. Of these Lanzi says, "The finest are the four Evangelists: three are seated; *St. John is standing, his figure thrown backwards, as if by a movement of surprise, and skilful in the drawing and perspective. It seems strange that so young a man as Camillo, and one who never frequented the school of Correggio, should so well have caught his style." This work, which is a model in perspective and the optical illusion of effect, was finished in 1537. The two side pictures are also much-esteemed works of Camillo. One re-

presents the Resurrection of Lazarus; the other, the Woman taken in Adultery: both are surrounded by an elegant frieze, in which the angels sporting with a crozier and other sacred emblems are admirable for their life and grace.

Rlys. W. to Codogno for Pavia, Rte. 22A, or Piacenza, Rte. 23, and N. to Olmenetta for Treviglio, see above, or Brescia, see Rte. 24B.

ROUTE 24A.

MILAN TO MANTUA BY CODOGNO AND CREMONA—RAIL.

Distance, 93 m.; *time*, 6 to 7 hrs.; *trains*, 2 daily.

Milan is described in Rte. 20.

For the *Rly.* as far as

36 m. *Codogno* Junct. Stat., see Rte. 23. Here the line turns E., and traverses the country called the *Gera* or *Ghiara d'Adda*, which is traditionally supposed to have been once covered by a lake, called the Lago Gerondo. There is much in the aspect of the country to confirm this opinion.

5 m. *Pizzighettone* Stat. (pop. 5200), once a fortress of importance. It was originally built by the people of Cremona in 1125, as a point of defence against the Milanese. Here Francis I. was detained after the battle of Pavia. The fortifications still look strong, though they have been partially dismantled. The place offers no object of interest, except some frescoes by *Campi*, in the principal church. The *Adda*, which runs through the town, is here a fine rapid stream. The road from here runs parallel to the *Adda*, at some distance on rt., to

5 m. *Aqua Negra* Stat., a small place, where the Cremonese sustained a signal defeat in 1166.

3 m. *Cava Tigozzi* Stat., about 1 m. from the Po.

3 m. *Cremona* Junct. Stat., see Rte. 24.

The line continues E. to

14 m. *Torre de' Picenardi* Stat. The *Villa Picenardi* has a gallery and library, and gardens possessing local celebrity.

4 m. *Piadena* Stat., a small town. In Latin *Platina*, and as such it has given its name to Bartolomeo Sacchi, the historian of the popes, this being his birthplace.

Calvetone lies to the l., the site of *Bedriacum*, and near that of *Vegra*, destroyed by *Attila*. Fine old bronzes found here.

5 m. *Bozzolo* Stat., a good-sized town of 5000 inhab., anciently a small independent republic. A mile beyond *San Martino dell' Argine* cross the *Oglio* at

4 m. *Marcaria* Stat., where is an ancient castle.

5 m. *Castelluccio* Stat., after passing which, and about 7 m. from *Mantua*, we reach *Le Grazie*. Here is the ch. of *Sta. Maria delle Grazie*, consecrated in 1406, and built by *Francesco Gonzaga*, Lord of *Mantua*, as the sanctuary of a supposed miraculous painting of the *Madonna*, which had previously been venerated in a small ch. situated upon the bank of the adjoining marshy lake. The chief votaries of this sacred object were the boatmen of the lake. But in 1399 *Gonzaga* addressed his vows to the image, praying that the *Virgin* would intercede for the deliverance of *Mantua* from the pestilence which then desolated Italy, and the result was the erection of this ch. and a now suppressed monastery, of which only a small portion remains. A long dark cloister, much dilapidated, leads to the church. It is still annually visited by large numbers of pilgrims, but it looks deserted and decayed. The architecture is good Italian-Gothic; the ch. contains a strange array of votive images arranged on each side of the nave above the arches, upon columns richly gilt and carved. They are as large as, and coloured to life, in every kind of costume, representing the individuals whose gratitude is commemorated in the verses beneath. Here may be seen the Emperor *Charles V.*, *Federigo Gonzaga*, Pope

Pius II., the *Connétable de Bourbon*, and a host of other celebrities. Others represent the trials and perils from which the votaries have been delivered, torture, anguish, death. All testify their gratitude to the *Virgin* for the help they have obtained through her intercession. The supposed miraculous picture of the *Virgin* is an Italian painting, apparently not older than the 15th cent.

The choir is painted by *Lattanzio Gambara*, of *Brescia*, and there are several paintings in the numerous side-chapels. There are also some interesting sepulchral monuments. One of the most remarkable is that of *Baltassare Castiglione* (d. 1529), the celebrated author of the '*Cortigiano*': the epitaph was written by Cardinal *Bembo*, and the monument designed by *Giulio Romano*. The mausoleum is simple and noble—a plain sarcophagus, surmounted by a statue of our Lord. *Baltassare's* wife, *Ippolita Torelli*, had previously been buried here; a touching epitaph declares her beauty and virtues. *Camillo*, their son, lies in the same chapel.

Curtatone, on the *Lago Superiore*, formed by the widening of the *Mincio*. Here was fought, on the 29th May, 1848, a sanguinary action between the *Austrians* and the *Tuscan auxiliaries* of *Carlo Alberto*. In this battle the students of the university of *Pisa* took a distinguished part.

The tract around *Mantua* is called the *Serraglio*, from the ancient walls built to defend the city against the tyrant *Eccelino da Romano*. The country is very fertile, but not agreeable, from the marshes upon which it borders. The gnats and mosquitoes are numerous and annoying in summer.

8 m. *Mantua*, see Rte. 26.

ROUTE 24B.

CREMONA TO BRESCIA BY OLMENTETTA—RAIL.

Distance, 33 m.; time, 1½ to 2 hrs.; trains, 3 daily.

Cremona is described in Rte. 24.

This line follows that to Treviglio as far as

7 m. *Olmenetta* Junct. Stat., and then turns N.E., following the high road through places of little importance.

4 m. *Robecco* Stat. Cross the Oglio, and through *Verolanova* and *Bagnolo* to

22 m. *Brescia* Junct. Stat., Rte. 25.

ROUTE 25.

MILAN TO VERONA BY BERGAMO [LAGO D'ISEO], BRESCIA, DESENZANO, AND PESCHIERA [THE LAKE OF GARDA]—RAIL.

Distance, 105 m.; time, 3¼ to 5½ hrs.; trains, 4 daily.

Milan is described in Rte. 20.

This is a section of the trunk line from Turin to Venice.

The Rly. proceeds E. in a straight line to the Adda, crossing the rich Lombard plains of meadow-land, intersected with canals in ranges of poplars, passing by

12 m. *Melzi* Stat., descending as it approaches the Adda, before reaching

4 m. *Cassano* Stat., a little way below the town, and crossing the river on a handsome bridge. Cassano is a large town full of silk-works. There are some ruins of an ancient castle. Cassano occupies an important military position on the Adda, at which were fought two sanguinary battles, between Vendôme and Prince Eugene in 1705, and between Suwarrow and Moreau the 27th April, 1799. Crossing the plain of the Adda we arrive at

4 m. *Treviglio* Junct. Stat., near the town, of 11,000 inhab., a long straggling place. The church is rather remarkable, and there are some good second-rate pictures in it. [Rly. S.E. by Crema and Olmenetta to Cremona, Rte. 24.]

The rly. runs parallel to the course of the Adda and Brembo, but at a distance of some miles, as far as Bergamo, through a country richly cultivated in mulberry plantations, especially on approaching the hilly region.

6 m. *Verdello* Stat., near the large village of that name on the l. From here the hills behind Bergamo, and the Alps beyond, come finely into view, the line ascending gradually, and reaching in about 1¼ hr. from Milan

6 m. Bergamo Junct. Stat.

Inns: in the lower town, Alb. d'Italia, an old-fashioned Italian inn, but good; Cappello d'Oro, near the Rly. Stat., with a good restaurant. The trout of the Lake of Iseo is particularly good.

Bergamo, 38,000 inhab., consists of an upper town called the CITTÀ, where all the objects of interest are situate, and a lower town called the Borgo of *San Leonardo*, the business quarter, half a mile distant from the other.

The Città or old town of Bergamo, the *Pergamus* of ancient writers, stands upon a steep hill, one of the last spurs of the Alps towards the plain; two roads lead to it from the lower town—that from the Prato, the Corso di Garibaldi, lined with trees,

easy of access to carriages, and that from the Piazza de' Mercanti, but steeper and more direct, both uniting at the huge Doric Porta di S. Giacomo.

The position of Bergamo caused it to be strongly fortified by the Venetians, the greater part of the walls, although dismantled, still standing, and now converted into beautiful boulevards, commanding views of extraordinary beauty and extent; the walk near the Porta S. Giacomo on the S. side of the town is particularly interesting in this respect, extending to the Alps and Apennines, over the plains of Lombardy, in which the towers of Milan, Monza, and Cremona are conspicuous objects.

There are two principal gates—of S. Giacomo on the E., above which is the Rocca, now converted into a barrack; and the Porta di S. Alessandro on the W., over which rises the bastion once connected with the Castello, and which, commanding the town, was included in its outworks.

The houses of the *Città* are solid and lofty: narrow streets and narrower *vicoli*, the sides often bridged by arches. In every part of the *Città* are vestiges of the middle ages—pointed archways, courts surrounded by arcades upon massive columns, seen in perspective through the gateways. The *Città* is inhabited by the Bergamasc nobility, who keep themselves apart from the traders of the lower town. Amongst themselves they maintain the use of the Bergamasc dialect, the most inharmonious perhaps of northern Italy.

Harlequin, according to the traditional cast of the ancient Italian drama, was a Bergamasc, and the personification of the manners, accent, and jargon of the inhabitants of the Val Brembana.

It is a drive of some 40 min. from the Stat. to the upper town, leaving rt. the Market Place (la Fiera), following Vittor Emanuel-st., sweeping up the hill under avenues of plane-trees to the Porta St. Agostino, and thence to the Piazza Garibaldi.

The principal objects of interest in

the upper town are included in a limited space surrounding the great square (Piazza Garibaldi), viz., the *Palazzo Nuovo* or *della Ragione*, the *Palazzo Vecchio*, and the *Public Library*; the *Ch. of Sta. Maria Maggiore* and the *Colleoni chapel* opening out of it; the *Cathedral* and the *Ch. of Santa Grata* in one of the adjoining streets. The Picture Gallery, however, is in the suburb called Borgo S. Catarina. Everything here, including an excursion to the hill of the Castello, which no one fond of fine scenery should omit to visit, may be accomplished in about 4 hrs., between the arrival and departure of two successive rly. trains, by taking a carriage at the Stat.

The *Palazzo Nuovo* or *della Ragione* was designed by Scamozzi, but never finished, the only parts completed being the Doric portico and the left wing, on the front of which is a bust of Bart. Colleoni; this palace is now occupied by the municipal authorities and offices, and forms one side of the Piazza; opposite to it stands the *Palazzo Vecchio*, or *Broletto*, resting upon three lofty Gothic arches, with a projecting *ringhiera* or balcony, whence the people were addressed by their Governors. The capitals of the pillars which support it have curious Lombard sculptures; in front of it has been placed a statue of Tasso, whom Bergamo claims for one of its citizens, for although born at Sorrento, his father was a native of this town, and compelled by proscription to leave it. The *Public Library* fills the room on the first floor of the P. Vecchio. Passing under one of its arches, we find ourselves in front of the *Ch. of Santa Maria Maggiore* and the fine façade of the *Colleoni chapel* annexed to it.

Sta. Maria Maggiore. A portion of it is in the early Lombard style, others more recent; the more ancient portion dates from 1134: the N. part was erected in 1360 by Giovanni di Campello: it is of black and white marble. The southern porch, elaborately worked, is surmounted by a turret containing a statue of a saint;

whilst over the northern porch, a beautiful structure of red, grey, and white marble, is a statue of Duke Lupus, who in the middle ages enjoyed a great reputation at Bergamo. The interior of *Sta. Maria Maggiore* is modernised with stucco decorations and paintings: the cupola in the form of an elongated octagon; the tribune and transepts supported on high Italo-Gothic arches. Notice the sepulchral monument of an Archbp. de Longis (d. 1317) in alabaster, and a monument by the Swiss sculptor *Vela*, to the composer *Donizetti* (d. 1855), a Bergamasc. Opposite to it is that of his master, *Mayr* (d. 1845). To the rt. of the small N. doorway, upon the outer circular projection of a chapel, are remains of old frescoes of the Lombard school, some supposed to be as early as the 14th cent. The carved *stalls of the choir and screen are amongst the finest specimens of wood-carving in Italy, by *Gian' Francesco Capo di Ferro*. The tarsia-work, also good, is by *Fra Damiano*, representing Scripture subjects. There is a good painting of the Ascension, by *Antonio Rosselli*. The choir-books contain fine illuminated initials. In the choir is preserved a good deal of ancient tapestry; and on the N. wall is a Genealogical Tree of St. Francis, a large fresco, bearing the date 1347. The *campanile*, which is upwards of 300 ft. in height, is one of the towers so conspicuous in the view of the *Città*.

Adjoining *Sta. Maria Maggiore*, and opening into it, is the *Capella Colleoni*, the sepulchral chapel of Bartolommeo Colleoni, the condottiere of the 15th cent.; the façade, which has been restored, is ornamented with different coloured marbles, most elaborately worked; in two round spaces are busts of Julius Cæsar and Augustus; the bronze doors are modern; the windows are divided by four columns and two caudelabra stems, with varied capitals and arabesques, placed so close to each other that the apertures for light are narrower than the diameter of these columns. The interior of the Colleoni chapel has been painted chiefly by *Tiepolo*; there is a picture

by *D. Crespi*, of one of Colleoni's battles, and a Madonna with the Infant Saviour, St. John, and St. Joseph, by *Angelica Kauffman*; but the principal ornament is the splendid *Sepulchral Monument of the founder (who died in 1475), by two almost unknown artists, *Sisto* and *Léonudo*. The bas-reliefs of Christ led to Mount Calvary, the Crucifixion and Entombment, and of the Nativity, Epiphany, and Annunciation are very good; upon the urn above stands the gilt equestrian statue of the great Condottiere. The *tomb by *Amadeo*, of *Medea Colleoni*, the child of Bartolommeo, "one of the most charming works of its kind in Italy," which formerly stood in the chapel of the *Bazella* on the *Serio*, has been brought to her father's chapel. Several branches of the Colleoni family still exist in the province of *Brescia*, descended from a collateral of Bartolommeo, whose principal possessions were situated on the *Serio*, near *Malpaga*, where he, the last of the great Italian leaders of the troubled period, retired in his older days in almost regal splendour. Along the lower line of the windows outside this chapel is a series of small bas-reliefs of the Renaissance period; 3 representing the Labours of Hercules, the others Scriptural subjects relating to our first fathers—the Sacrifice of Isaac, &c.

The *Duomo* has a fine cupola, a conspicuous object; and the proportions and general character of the building are good, but as a whole it has a bare, undecorated look. It was designed by *Antonio Filarete*, but has since been much altered. It contains several paintings of interest. At the back of the high altar is a Madonna, attributed to *G. Bellini*; over that, in the N. transept, a series of bas-reliefs, by *Fantoni*, 1625, one of which, the Deposition, singularly resembles Rubens' well-known picture of the same subject: the wood-carvings of little children over these reliefs were executed by *J. C. Sanza*, 1695. In the 3rd chapel on l., a Virgin, with SS. Catharine of Alexandria and Jerome, by *Il Moretto da Brescia*, signed, and

dated 1576. The ancient octagonal Baptistery, said to be as old as the 5th cent., has been replaced by a modern imitation of it, 1865.

Santa Grata has been freely gilt and decorated. The altar-piece, by *Salmeggia*, 1623, represents the Virgin and several saints, amongst them *Santa Grata* bearing the head of *St. Alexander*. This picture, the masterpiece of the artist, was carried off to Paris. There is some mosaic work in this elegant little building.

San Spirito contains some paintings of interest. At the 4th altar on the l., a **Holy Family* with saints, by *L. Lotto*, signed, and dated 1521; 5th altar, an *Ancona*, in 10 compartments, by *A. Previtali*; at the 1st altar on l., *St. John* between Saints, one of the finest works of *Previtali*; and at the 2nd altar on the same side, an *Ancona*, in 10 compartments, by *Borgognone*.

S. Andrea contains a Virgin and Saints, by *Moretto*, and on the vault of the ch. are frescoes by *Padovano*.

S. Bartolomeo has a Madonna, by *Lor. Lotto*; and the ch. of *San Michele al Pozzo* a Virgin and Child by the same painter.

"There are three colossal altar-pictures, by *Lorenzo Lotto*, of great richness in composition and splendid colouring in *S. Spirito*, *S. Bernardino*, and *S. Bartolomeo*, the last especially grand in construction, and all possessing a grace of form and charm of colouring approaching *Correggio*."—*Cie*. These 3 churches are all in the suburb of *Sta. Caterina*, not far from the Picture Gallery.

S. Alessandro in Colonna has a *St. John the Baptist*, by the younger *Palma*.

The PICTURE GALLERY, at the *Accademia Carrara* in the Borgo *S. Catarina*, is open daily from 10 to 3, admission 1 fr. It contains a portion of the collection of the late Count *Lochis*, bequeathed by him to the city, and exhibited in 3 rooms, besides the original Carrara collection now rearranged in 5 rooms. The following may be selected for examination :—

1. *Bramante*, *St. Ambrogio* baptising *St. Agostino*. 2. *Vittore Pisanello*, *L'Annunziata*. 3. *Cezare da Sesto*, the 3 Marys, a fresco painting. 4. *Giov. Bellini*, Christ and 2 angels. 6. *And. Mantegna*, *St. Girolamo*. 17. *Jacobello del Fiore*, Madonna, and 6 small round pictures. 24. *Linus van Lyden*, Altar with pietà. *28. *Velasquez*, A knight of *Calatrava*. 84. *Sol del Piombo*, a Monk. 85. *Vittore Belliniano*, a rare master, The donator before a crucifix, 1526. 89. *Gaud. Ferrari*, 4 compartments with 19 angels. 91. **Tiepolo*, A bishop, and other figures. 92. *H. Hobein*, a Portrait. 95. *Moretto*, Holy Family. 97. *Paolo Veronese*, *S. Cristina*. 100. *Gaudenzio Ferrari*, Holy Family. *104. *F. Francia*, Christ with the Cross. 106. *A. Dürer*, Christ going to Calvary, 1527. 120. *A. Previtali*, Madonna and 4 saints. 128. *Cima di Conigliano*, Six saints, 1515. *135. *Raphael*, *St. Sebastian*. *Passavant* and *Rumohr* believe this to be a genuine early picture, the latter considering it to be a portion of a larger work; *Förster* thinks it proceeded from *Perugino*. 138. *Diego Velasquez*, Equestrian Portrait. 146. *And. Previtali*, a scholar of *Bellini*, d. 1528, A Madonna. 148. *Bernardino Zenale da Treviglio*, Madonna. 149. *Girolamo da Santa Croce*, Virgin and Saints. *154. *Lor. Lotto*, Madonna adoring the sleeping Infant, with *St. Joseph* and *St. Catherine*. 157. *Giorgione*, Portrait; there are several pictures attributed to *Giorgione* in the collection—*Crowe* and *Cav.* think this to be a work of *Cariani*, who painted 145, Christ bearing the Cross, in *Lor. Lotto's* manner, and 161, *S. Catarina*. 158. *G. B. Moroni*, a Portrait. 159. *Fra Ghislandi*, of Bergamo (b. 1655), Child's head. 172. *Giorgione*, Portrait (by *Calisto di Lodi*, according to *Crowe* and *Cav.*). 180. *And. Mantegna*, Madonna, "beautifully conceived and executed." 184. *Girolamo Giovenone*, 1527, Madonna, with saints and the donators. 187. *Giorgione*, Portrait; by *Altobello Melone*, according to *Crowe* and *Cav.* 190. **B. Luini*, Nativity, under glass, a fine picture. 192. *Andrea Mantegna*, Portrait of

Vespasian Gonzaga, signed. 193. *Gentile Bellini*, Portrait of a Doge. 194. *Carlo Crivelli*, Madonna in a landscape, signed. 200. **A. Mantegna*, Resurrection. 201. *Bonifazio*, Adoration of the Magi. 203. *A. Dürer*, a Portrait. 204. **Giovanni Bellini*, Portrait (signed). 205. *Carotto*, Adoration of the Magi; a picture mentioned by Vasari. 209. *Bartolomeus Venetus*, 1505. Madonna in a landscape; there are only 4 known pictures by this old master. 210. *Giov. Bellini*, Madonna (signed). 211. **Dosso Dossi*, of Ferrari, Madonna and two saints. 212. *Antonello da Messina*, St. Sebastian. 213. *Boltraffio*, Madonna; a rare master, one of the da Vinci school. 223. **Marcello Fogolino*, Monks chanting, on parchment, 1500. 237. *Marco Palmezzano*, Holy Family; a rare master.

Bergamo contains some private collections of paintings,—the *Museo Sopi*, the *Albani*, *Camozzi*, and *Verdoa* Galleries.

The view from the terrace of the *Casa Terzi*, one of the finest palaces in the upper city, is remarkable.

The *Trattoria del Giardino*, near the Porta S. Agostino, is a fair restaurant, and commands lovely views.

A walk of less than half an hour from the upper town will take the traveller to the hill of the *Castello* W. of Bergamo, by the road emerging from the Porta di S. Alessandro; the fortress which stood here is now in ruins, but the panoramic view from it will amply repay the trouble of the excursion; it embraces the course of the Brembo on the W., the plain of Milan, the Brianza, and the innumerable towers scattered over them, with the steeples of Milan, Monza, and farther still, Monte Rosa, and even Monte Viso, 152 m. off. The Apennines beyond the Po are well defined in clear weather, with Crema and Cremona in the foreground.

The lower town in ordinary times offers little to interest the traveller; it consists of two principal streets,—that by which it is entered from Milan, and another, in which are the hotels and principal shops, branching

off to the *Prato*, a large open square, which contains the theatre, barracks, and the fine gate leading to Crema.

An important fair is held here. It begins about the middle of August, and lasts a month. This mart, called the *Fiera di Sant' Alessandro*, which is known to have been held since the 10th cent., is the Leipsic fair of northern Italy. It is not only a very large business, but also a great pleasure fair, to which the gentry of all the country about resort.

Bergamo is celebrated in the annals of music by the number of good composers and performers which it has produced—amongst them *Rubini* (d. 1854) and *Donizetti* (b. 1797).

The country round Bergamo is one of the most renowned in Lombardy for its *Silk*, the great source of the wealth of its landed proprietors. The soil is of great fertility, and is well watered, the rivers *Serio* and *Brembo* being the main trunks of irrigation.

Excursions.—There are many fine feudal castles dotted about the country: such as the *Castello di Trezzo* upon the Adda, about 12 m. by the road to the S.W. of Bergamo; *Castello Calesio* (Signor And. Verdoa), on the Oglio, containing a fine collection of ancient armour, and others to the E., near the Lake Iseo.

The *Ch. of Alzano*, 4 m. from Bergamo to the N.E., at the opening into the plain of the Val Seriana, has some fair paintings and sculptures: the Death of Peter Martyr, by *Lor. Lotto*, in the ch. itself; and in the sacristy some very fine sculptures in wood and intarsiatura of singular beauty by a family of wood-carvers named *Fantoni*.

“About 8 m. to the N. of Bergamo, is the *Church of San Tomaso in Limine*. It stands alone on the brow of a hill, from whence there is a beautiful view. Its extreme age is obvious from its external appearance, but it is still in good preservation, for which it is indebted to the excellence of its construction. No record of the date of *San Tomaso* has come down to our time. The plan is nearly identical

with that of *San Vitale* at Ravenna—a rotunda crowned with a cupola. The cupola is not supported by pendentives, but by the walls themselves, assisted by the lateral resistance of the arches of the wings. The pillars are stunted and thick, and their capitals exhibit the usual imagery of the Lombards: the manner of construction of the walls is in their style.”—*G. Knight*.

The interesting *Castle of Malpaga* (see below) may be visited from Bergamo.

[*Rly. N. W.*, 21 m. to *Lecco*, see *Rte. 18.*]

a. *Bergamo to Lago d' Iseo*.—Branch *Rly.* from *Palazzolo Stat.*, (18 m. from Bergamo on the way to Brescia) see below, to 6 m. *Paratico* for *Sarnico* (*Inn*: *Leone d' Oro*), a town of 2800 inhab., prettily situated at the outlet of the Oglio from Lago d' Iseo, here crossed by an old bridge of wood. *Steamer* twice daily to Iseo and Lovere in 2½ hrs.

THE LAKE OF ISEO

presents some beautiful scenery, and deserves to be more visited than it is. The “*Monte dell' Isola*” rises boldly from its surface. The vegetation of the shores is rich, and the olive-tree flourishes in the more sunny exposures. Many towers, castles, and villas are dotted round its shores. The *Villa Fenaroli*, at Tavernola, on the W. shore, opposite to the *Monte dell' Isola*, commands a fine prospect of the lake and of the small town of Iseo on the opposite shore.

The lake of Iseo (*Lacus Sebinus*) is the fourth in size of the subalpine lakes of Lombardy, being about 14 m. long, and having an area of 22 Eng. sq. miles. It has the same elongated form as those of Como and Garda, and, like them, fills the bottom of a great trough or transverse valley. It abounds with fish, which from the clearness of the water are visible at a great depth. Its principal feeders are the rivers *Borlezza* and *Oglio*, that descend from the Alps through the

Val Camonica, and its only exit is by the *Oglio* at *Sarnico*; it is 900 ft. deep in some parts, and its surface is 680 ft. a. s. Its island (*Mezz' Isola*) is the largest of any in the Italian lakes, about 1½ m. long, with several villages, *Sivanio* and *Erza* on the N.E. side, and *Peschiera* on the S.E.. The climate of the shores of Iseo is nearly the same as that of the lakes of *Como* and *Maggiore*, but, from its greater elevation above the sea, of a more alpine character than that of the *Lago di Garda*.

Iseo (*Inns* by the waterside, the *Albergo d' Italia*: *Leone d' Oro*, tolerably clean and comfortable), on the site of the Roman *Sebum* (whence the modern name), has extensive silk works. It is the principal port on the lake. *Steamer* starts twice a day for *Lovere*, taking about 2 hrs. to run the distance, calling at *Pisogne*. At the foot of the mountain, on the other side of the lake nearly opposite to Iseo, is *Predore*, where there are some plantations of orange and lemon trees.

b. *Bergamo to Lovere*, at the N. end of Lago d' Iseo, 26 Eng. m. *Rly.* to *Gorlago Stat.*, 7 m. in 20 min.

The principal ch. contains good pictures by *Salmeggia*, *Tintoretto*, and *Morone*. Hence the road runs up the *Val Cavallina* by side of the *Cherio* torrent, and along the W. shore of two small lakes, *Spinone* and *Gajano*.

Diligence twice a day to *Lovere*, passes through the Baths of *Trescorre* (hot sulphur), where there is a villa of Count *Gianforte*, and a chapel painted by *Lorenzo Lotto*.

Lovere, Pop. 4000 (*Inn*: *il Canone d' Oro*, *S. Antonio*, both poor), was the residence during several years of Lady *Mary Wortley Montagu*, who thus describes it in a letter to Lady *Bute*, her daughter, dated the 21st July, 1747:—“I am now in a place the most beautifully romantic I ever saw in my life; it is the *Tunbridge* of this part of the world, to which I was sent by the doctor's order, my ague often returning. I found a very good lodging, a great deal of good company, and a village in many respects resembling

Tunbridge Wells, not only in the quality of the waters, which is the same, but in the manner of the buildings, most of the houses being separate at little distances, and all built on the sides of hills, which indeed are far different from those of Tunbridge, being six times as high: they are really vast rocks of different figures, covered with green moss or short grass, diversified by tufts of trees, little woods, and here and there vineyards, but no other cultivation, except gardens like those on Richmond-hill.—The fountain where we drink the waters rises between two hanging hills, and is overshadowed with large trees that give a freshness in the hottest time of the day.” In a subsequent letter she describes part of her residence:—“I have been these six weeks, and still am, at my dairy-house, which joins to my garden. I believe I have already told you it is a long mile from the castle, which is situate in the midst of a very large village, once a considerable town, part of the walls still remaining, and has not vacant ground enough about it to make a garden, which is my greatest amusement. It is on a bank, forming a kind of peninsula, raised from the river Oglio 50 ft., to which you may descend by easy stairs cut in the turf, and either take the air on the river, which is as large as the Thames at Richmond, or by walking up an avenue 200 yards on the side of it, you find a wood of 100 acres, which was all ready cut into walks and ridings when I took it. I have only added 15 bowers, in different views, with seats of turf. I am now writing to you in one of these arbours, which is so thick-shaded the sun is not troublesome, even at noon. Another is on the side of the river, where I have made a camp-kitchen, that I may take the fish, dress and eat it immediately, and at the same time see the barks, which ascend or descend every day to or from Mantua, Guastalla, or Pont de Vie. This wood is carpeted in their succeeding seasons with violets and strawberries, inhabited by a nation of nightingales, and filled with game of all kinds, excepting deer

and wild boar—the first being unknown here, and not being large enough for the other.” More recent travellers do not agree in Lady W. Montagu’s enthusiastic description of Lovere, and suppose she must have mixed up in it that of some other sites on or about the Lake of Iseo, as it conveys no idea of the present state of the localities. Still it is a delightful place, surrounded by verdant hills, with a magnificent prospect over the lake and the mountains of the Val Camonica. The *Ch. of San Giovanni*, crowning a rocky peninsula W. of Lovere, is a conspicuous and picturesque object.

Lovere has a large church, with pictures by *Romanino*, &c., and in the *Tadini Chapel* is a monument by *Canova*, one of the repetitions of that of Volpato, erected by Count Tadini to his daughter, who was crushed by the fall of an arch. There is a museum in the *Palazzo Tadini*, containing a collection of paintings—*P. Bordone*, Madonna with Saints, &c. The view from the palace over the lake is very fine. At some distance from Castro, about 2 m. to the S. of Lovere, on the shore of the lake, is a narrow abyss called the *Orrido di Tinazzo*, where the torrent precipitates itself with a roaring noise. The road from Lovere to Bergamo is carried along it for several yards on arches; the water below is out of sight. To the N.E. of Lovere is the *Val Camonica*, through which the Oglio flows, and along which there is a good road as far as Edolo, near the head of the valley, from which another made by the Austrians leads to Ponte di Legno, at the foot of Mt. Tonale. Public conveyances start every day from Lovere for Edolo, and for Bergamo. (See Rte. 20B.)

There is a road N.W. from Lovere to *Clusone*, and thence S. by the *Val Seriana* to Bergamo. (See Rte. 20A.) The traveller who may not wish to return from Lovere to Bergamo will find a good road on the E. side of the lake, which joins the old post-road from Bergamo, 3 m. before reaching Brescia. (See Rte. 20B.)]

BERGAMO TO BRESCIA.

The Rly. (31 m.) runs through generally a fine country, crossing several large watercourses descending from the Alps, which bring fertility with them to the plains at their base.

3 m. *Seriate* Stat. The *Serio* is crossed near this village, which has a large modern church.

[A road branches off from here on the l., leading N. to the alpine *Val Seriana*, which will form a very pleasant day's carriage-drive from Bergamo, including a visit to the cascade of the *Serio* (see Rte. 20A.). Another road to the rt. leads S. to Martinengo and Romano, passing by **Malpaga*, celebrated for its castle, built by Bartolomeo Colleoni. "This castle, which can be reached in an hour from Bergamo, is well worthy of a visit, as there is perhaps no edifice of the kind which gives so complete an idea of the residence of a great Italian nobleman in the middle ages. Erected in the latter half of the 15th cent., it passed, after the founder's death, to one of his followers, a Martinengo, in whose family it remained until 1858, when it was sold to a gentleman of Bergamo, and now serves for farming purposes, the storing of agricultural produce, and the rearing of silkworms; the castle remains to a great extent as when Colleoni died, and as it may be seen represented in some of the frescoes on its walls. It consists of a quadrangular building, having a massive tower or keep at one of its angles, and is surrounded by a moat, one of the drawbridges over which still remains. Around the castle are the dwellings of the chief's retainers and dependants. The walls of the great court and the principal apartments are covered with frescoes by *Carianni*, characterised by their rich colours and felicity of execution; they represent the principal events in the life of the great Condottiere. In what was the *Banqueting-hall* are painted—the visit of Christian II., King of Denmark, in 1475, where Colleoni is seen distributing cloth to

his followers; a Tournament, a Hunting scene, a Banquet, &c.; all remarkable for the costumes of the period. On the outer walls in the Court, historical subjects, such as the Pope delivering the baton of command to C.; an engagement with the Turks; the Doge of Venice under the Portico of St. Mark appointing him Generalissimo of the armies of the Republic. In the room in which Colleoni is said to have died is a painting of the Virgin and his patron saint in a niche or recess; the singular *Armoiries parlantes* of the Colleoni family are profusely distributed amongst the pictorial decorations of this remarkable edifice."—*A. H. L.* 1½ m., between Malpaga and Martinengo, is a curious belfry, rich in architecture and sculpture, and the celebrated *Rotonda of Ghisalba*, one of the masterpieces of Cagnola.]

From Seriate the plain is crossed between the declivities of the Alps and the small detached range of hills of Monticelli on rt.; similar to that of Montorfano between Como and Bergamo, and formed of the same conglomerate. There are some picturesque ruins on its E. extremity.

5 m. *Gorlago* Stat., not far from the Cherio torrent, descending from the Val Cavallina. A road strikes off here on the l. up this beautiful valley, full of villages, to *Lovere*, at the N. extremity of the Lake of Iseo. (See above, Excursions from Bergamo.)

From La Torre, the chief town in the valley, public conveyances start twice a day for the stat. at Gorlago. *Trescorre*, celebrated for its hot-baths, has in the Piazza a marble group of Hygeia and an invalid. The hill near Gorlago, on which stands the Casa Carnuzzi, commands a magnificent view over the Alps and plains of Lombardy. The distance from Trescorre to Lovere is about 15 m., and will require 4½ hrs. for the pedestrian.]

3 m. *Grumello* Stat. [2 m. distant is *Calepio* (small Inn). The castle on the Oglio was built in 1438, and has a statue of Count Calepio in the court.] The rly. runs in a more S. direction, crossing the rich plain of the

Oglio. Before reaching the stat. at Palazzuolo the line crosses the latter river on a fine high bridge and viaduct, from which there is a good view of the town at some distance on the rt., with the river flowing at the bottom of the valley far below, and of the conspicuous tower.

3 m. *Palazzuolo* Junct. Stat. The town stands on both sides of the river which runs in a depression below the surrounding country, and from its situation was an important military position in the wars of the Brescians and Bergamaschi. On both sides are considerable mediæval remains; on the W. an old black castle, now built into a ch., and on the E. an extensive fortress, where has been erected a high modern bell-tower, surmounted by a statue of St. George, from which the view includes Milan, Cremona, &c. [Branch Rly. N.E., 7 m. to *Paratico* for the *Lago d'Iseo*. See above, *Excursions from Bergamo*.] Beyond Palazzuolo we re-enter on the great plain extending to Brescia, the road running at the base of the insulated ridge of hills of *Calogne* and *Montorfano*, on the l., at the S.E. extremity of which lies

5 m. *Coccaglio* Stat. The mountain above it (*Monte Orfano*), detached like an island in the plain, on which there is a ch., and higher up a convent, commands a splendid panoramic view.

Rovato, in the plain on l., the birth-place of the painters *il Moretto* and *Richino*.

11 m. *Brescia* Junct. Stat.: outside the Porta San Nazaro, on the S.W. side of the town.

Inns: *Albergo d'Italia*, tolerable; *Albergo del Gambero*, in the Piazza del Teatro, civil people and fair; *Alb. Reale*; *Alb. Fenice*, in the Piazza del Duomo.

Cabs. The drive 85 c.; the hour 1 fr. 25 c.

This fine, prosperous, and flourishing city, 40,000 inhab., was anciently considered one of the most opulent cities of Lombardy, second only to Milan; and "*Brescia l'armata*" was celebrated equally for the strength of her

fortifications, the valour of her inhabitants, and the excellence of the arms and weapons here manufactured. But the fortifications are now dismantled, and the manufacture of fire-arms in the adjacent alpine valleys has almost ceased. The capture of the city by Gaston de Foix, the "gentil Duc de Nemours," the nephew of Louis XII. (1512), inflicted a blow upon its prosperity from which it never recovered. When in pursuance of the League of Cambrai the French overran the Venetian states, Brescia fell like the rest of the Venetian possessions, but was recovered by the vigour of the Count Luigi Avogadro. The inhab. detested the French, and the standard of St. Mark being hoisted, the whole district was in a state of insurrection. The castle, however, was still held by the French, and Gaston de Foix marched against Brescia with an army of 12,000 men, the flower, says the 'Loyal Serviteur,' of French chivalry. Amongst them was the "Chevalier sans peur et sans reproche," the celebrated Bayard, who, in the attack of the breach by which the French entered, received a wound which he thought to be mortal. The French poured in, and the city was taken by storm; although the Venetian troops made a desperate resistance, and the inhab. emulated the soldiers in valour. The city was given up to pillage, and the French, "the flower of chivalry," under the guidance of the "gentil" Gaston de Foix, truly termed by Sismondi the most ferocious of the chieftains who ever commanded an army, indulged during seven days in pillage, lust, and slaughter. The French boasted that 46,000 of the inhab. perished.

The spirit of the warfare may be illustrated by two celebrated passages in the history of this siege—the *escape of Tartaglia* and the *generosity of Bayard*. Amongst the crowds who vainly sought refuge in the churches was a poor woman of the lowest class with a child in her arms. The French chivalry cut at mother and child, and the boy received in the arms of his

mother five sabre wounds; his skull was fractured and his upper lip split. In spite of this treatment he lived; yet the wound in his lip was so severe that he never fully recovered his speech; hence he was called *Tartaglia*, or the stutterer; but his memory has been preserved, not by the injuries which he shared with so many others, but by his talent as one of the greatest mathematicians in the 16th cent.

With respect to Bayard, he was placed by 2 archers upon a door torn from its hinges, and carried to the best-looking house at hand, believed to be that of the Cigola family in the Giardini Publici, formerly the Mercato Vecchio. Its owner was "a rich gentleman who had fled to a monastery; but his wife and 2 fair daughters remained at home, in the Lord's keeping, and were hid in a hayloft under the hay." The mother, when she heard the knocking at the wicket, opened it, "as awaiting the mercy of God with constancy;" and Bayard, notwithstanding his own great pain, observing her piteous agony, placed sentinels at the gate, and ordered them to prohibit all entrance, well knowing that his name was a defence. He then assured the noble lady of protection, inquired into her condition, and, despatching some archers to her husband's relief, received him courteously, and intreated him to believe that he lodged none other than a friend. His wound confined him for 5 weeks, nor was it closed when he remounted his horse and rejoined the army. Before his departure, the lady of the house, still considering herself and her family as prisoners, and her mansion and whole property as the lawful prize of her guest, yet perceiving his gentleness of demeanour, thought to prevail upon him to compound for a moderate ransom, and having placed 2500 ducats in a casket, she besought his acceptance of it on her knees. Bayard raised her at the moment, seated her beside himself, and inquired the sum. He then assured her that if she had presented him with 100,000 crowns, they would not gratify him so much as the good cheer which he had tasted under

her roof; at first he refused to take them, but upon her earnestly pressing him, and seeing "that she made the present with her whole heart," he requested permission to bid adieu to her daughters. "The damsels," says the 'Loyal Serviteur,' "were exceedingly fair, virtuous, and well-trained, and had greatly solaced the good knight during his illness by their choice singing, and playing on the lute and virginals, and their much-cunning needlework. When they entered the chamber, they thanked him with deep gratitude as the guardian of their honour; and the good knight, almost weeping at their gentleness and humility, answered:— 'Fair maidens, you are doing that which it is rather my part to do, to thank you for the good company which you have afforded me, and for which I am greatly bound and obliged to you. You know that we knight-adventurers are ill-provided with goodly toys for ladies' eyes, and for my part I am sorely grieved not to be better furnished, in order that I might offer you some such as is my duty. But your lady mother here has given me 2500 ducats, which lie on that table, and I present each of you with 1000 in aid of your marriage portions; for my recompense I ask no more than that you will be pleased to pray God for my welfare.' So he put the ducats into their aprons, whether they would or no: then, turning to the lady of the house, he said, 'These remaining 500 ducats I take, madam, to my own use; and I request you to distribute them among the poor nuns who have been pillaged, and with whose necessities no one can be better acquainted than yourself: and herewith I take my leave!' After having dined, as he quitted his chamber to take horse, the two fair damsels met him, each bearing a little offering which she had worked during his illness: one consisted of 2 rich bracelets woven with marvellous delicacy from her own beauteous hair, and fine gold and silver threads; the other was a crimson satin purse embroidered with much subtilty. Greatly did the brave knight thank them for this last cour-

tesy, saying that such presents from so lovely hands were worth 10,000 crowns; then gallantly fastening the bracelets on his arm and the purse on his sleeve, he vowed to wear them both, for the honour of their fair donors, while his life endured; and so he mounted and rode on."

"The booty," says the 'Loyal Serviteur,' "was rated at 3,000,000 of crowns. Certain it is that the taking of Brescia was the ruin of the French cause in Italy; for they had gained so much that a great part of them returning home, forsook the war, and were much needed afterwards at the battle of Ravenna." As for the unfortunate city, famine and pestilence followed the ravages of war, and the void of population has scarcely yet been replaced.

The inhabitants of Brescia, and especially of the neighbouring mountain valleys, have always been remarkable for their military spirit and bravery, which were again manifested during the political agitation of 1849. Upon the renewal, by the Piedmontese Government, of the hostilities which had been suspended by the armistice of the preceding year, a general rising of the people of Brescia took place, and putting at their head one of their fellow-citizens, Count Martinengo, they held the town for several days against the Austrian garrison in the castle above and a considerable force detached from Verona for the reduction of the town. The cannon of the besiegers, aided by the artillery of the fortress pouring shot and shell from the heights, at length compelled them to submit. Traces of the havoc committed by the cannon on its public edifices and palaces are still to be seen.

The town is pleasantly situated, and there are lovely views from the heights above the city. It is not far from the torrent Mella, the ancient *Mela*, noticed in the verses of Catullus.

"Brixia, Cynene supposita specula,
Flavus quam molli percurrit flumine Mela,
Brixia Verona mater amata mea."

The Mela here mentioned is sup-

posed to be the river of which Virgil speaks:—

"tonsus in vallibus illum
Pastores, et curva legunt prope flumina Mela."

Brixia became a Roman colony. It was also a municipium, as ancient inscriptions attest. Strabo speaks of it as inferior in size to Mediolanum and Verona.

Alessandro Bonvicino, usually called *Moretto*, flourished here in the middle of the 16th cent. He was a follower of Titian, and in certain high qualities of art he excelled almost all other disciples of the great Venetian. Excellent works by him will be found in the chs. and Pinacoteca. His rival, *Girolamo Romanino*, was born in the province. The works of the latter painter are decidedly inferior in earnestness, tenderness, and depth of feeling to those of Moretto, as may be distinctly perceived in the ch. of S. Giovanni Evangelista, where the two worked in emulation of each other.

Plan for Visiting in topographical order the principal Sights at Brescia.—This can scarcely be done in one day; the artist will find ample occupation for three or four. N.B.—The chs. are usually closed after midday.

*Duomo Vecchio; Duomo Nuovo; Broletto; *Biblioteca Quiriniana; Museo Patrio; *Galleria Tosi; Ch. of S. Pietro; Citadel; Chs. of S. Faustino Maggiore, of S. Giovanni Evangelista, of S. Francesco; *Pal. della Municipalità; Chs. of SS. Nazario e Celso, S. Alessandro, S. Afra, and S. Barnaba; Giardini Pubblici; Galleria Feneroli and Erizzo Maffei; *Campo Santo.*

The city has 5 gates: 1, Porta di S. Giovanni, leading to the Campo Santo and Milan—2, San Nazario, to the rly. stat. and Crema—3, San Alessandro, to Cremona—4, Torlunga, to Verona and Mantua—5, Porto Pile, to Val Trompia and the other mountain valleys.

CHURCHES.

The neglected *Duomo Vecchio* (apply to the sacristan of the adjoining *Duomo Nuovo* for the key), also called the *Rotonda*, from its form, was built, according to some historians, between the years 662 and 671, by Marquard and Frodoard, two Lombard dukes, father and son, with the assistance of Grimoald King of the Lombards. Others attribute it to a Count Raymond, who governed Brescia under Charlemagne in 774. Its floor is below the surface of the ground outside, and has to be reached by descending a flight of steps. The walls are of stone; the circuit on the outside is divided by pilasters into 24 portions, surmounted by a brick cornice. The nave is circular, and is formed by a colonnade of 8 piers, bearing round arches, which support the dome, in conjunction with the outer circle of walls. The interior has been much altered; the presbytery and choir were added in the 13th and 15th cents., and the lateral chapels as late as 1571. The stone altar in the choir is of the 13th cent. Some curious mediæval tombs are still left.—High up on the wall, over the 2nd chapel on rt., is the monument of Lambertus de Bononia, bishop of this see in 1349. A slab-tomb covers the remains of Nicolo Durando, Archdeacon of Brescia in 1541; the effigies, in low relief, are expressive. The sarcophagus of Bp. Maggi is a good specimen of the style of the revival; by its side is the tomb of Cardinal Morosini, by Antonio Carra, a Brescian artist. There is a remarkable echo in this ch.

1st chapel on rt., *Pietro Rosa*, St. Martin dividing his Cloak with the Beggar.—*Bernardino Gandini*, the Guardian Angel. 2nd chapel on rt., of the Sacrament, *Il Moretto*, Abraham and Melchisedec; the Last Supper; St. Luke and St. Mark; Elijah asleep; and Abraham and Isaac.—*Romanino*, The Descent of the Manna, much injured. In the apse of the choir is a fine Assumption, by **Moretto*. The pictures of the Nativity of the Virgin and of the Visitation are by *Romanino*.

Under glass is a Flagellation, attributed to *Morone*. A good *Giorgione* given by Count Averoldi, and representing the Adoration of the Magi, is in the rt. transept. In the chapel of the Santissimi Croci are two large paintings by *Cossali* and *Gandini*: the first represents the miraculous Apparition of the Cross to Constantine; the second "Duke Namo" delivering the ancient crosses, still preserved as relics in this chapel, to the magistrates of Brescia. The origin of these crosses is quite uncertain, inasmuch as the existence of Duke Namo rests only upon the authority of Ariosto and the romancers of the Dozepeers. Yet the Byzantine casket in which they are inclosed represents Constantine and Helena, with their names in Greek letters. The crosses are known to have been in the possession of the citizens as far back as 1295. It is supposed by some authorities that they were brought from the East by Bishop Albert, who, between 1221 and 1226, was successively leader of the Brescian crusaders at the siege of Damietta, patriarch of Antioch, and apostolic legate in Syria. In this chapel are also preserved the pastoral staff of St. Philasterius, Bishop of Brescia in 384, and several other relics. The statues of Faith and Charity near the pulpit are by *Alessandro Vittoria*.

Under the cathedral is a dark crypt, now unsafe, entered by stairs near the 4th pillar on the rt., sometimes called the Basilica of St. Philasterius, supported by 42 marble columns: many of the shafts appear to be ancient: the capitals, which are Lombard, indicate an earlier style than the superincumbent structure. There are some very ancient frescoes on the walls—one, on that of the apse, of Our Saviour with a bishop and St. Helena, has been supposed to date from the 9th cent.; the other, in the small transept, of St. Michael and 3 bishops, from the 13th.

The *New Cathedral*, or **Duomo Nuovo*, was begun in 1604, from the designs of *Giovanni Battista Lantana*, on the site of the baptistry of S. Pietro di Dom., built by Queen Theo-

dolinda, but the vault of the cupola was only closed in 1825. The dome, from the design of Mazzoli, a Roman architect, is said to be the *third* as to size in Italy; St. Peter's being the first, and that of the cathedral at Florence the second. Near the entrance, rt., is the tomb of Bishop Nava (d. 1831), with groups and reliefs by *Monti* of Ravenna. 4th chapel on l., *Palma Giovane*, the Virgin, with San Carlo Borromeo and San Francesco; Bishop Marin Georgi, the donor, is introduced as a devotee. 3rd chapel on rt., tomb or urn of S. Apollonius and S. Philasterius, bishops of Brescia, ornamented with bas-reliefs in three compartments, and in a good style of the 15th cent. The picture of the Assumption over the high altar is by *Zoboli*; the statues of SS. Philasterius and Gaudentius, the patron saints of the city, by *Caligari*; the bust of Cardinal Quirini by *Pincellotti*. The archives of the Canons are rich in ancient MSS.

In the centre of the piazza, before the Duomo, is a fountain with an allegorical statue of the city, an armed female (Brescia armata), by *Caligari*.

Sta. Afra, erected 1580, upon the supposed site of a temple of Saturn, is rich in frescoes and paintings.—The frescoes of the roof are by *Bagnadore* and *Rossi*.—The great ornament of the ch. is the painting of the Woman taken in Adultery, by **Titian*, near the 4th altar on l. The colouring is excellent. Whether this picture is entirely by the Titian has been the subject of considerable controversy; some have attributed it to his son *Orazio*. The prevailing opinion, however, now is, that it is by the father, and one of his best works. There are two or three repetitions of it in England.—**Paolo Veronese*: 2nd altar on l., the Martyrdom of Sta. Afra, over the altar, under which is the body of the saint. The severed heads of SS. Faustinus and Jovitus lie at the foot of the scaffold; that in front is the portrait of Paul Veronese himself, and is very fine. The picture, which is signed "Paolo, Caligari, V. F.," has suffered from modern restoration.—

Tintoretto: the Transfiguration, at the high altar. The lateral pictures of SS. Faustinus and Jovianus are by *Palma Giovane*; the Dead Christ, by *Baroccio*. Faustinus and Jovitus were brothers of a patrician family, who preached Christianity at Brescia whilst the bishop of the city lay concealed during the persecution. They are said to have suffered martyrdom, A.D. 121, in the presence of the Emperor Hadrian. The Annunciation, by *G. Rossi*; the Nativity, under the organ, by *Carlo Cagliari*.—*Bassano* (2nd chapel on rt.), the Baptism of Sta. Afra: the rite is administered by torchlight by St. Apollonius, and Faustinus and Jovianus are distributing the Eucharist.—*Giulio Cesare Procaccini* (4th chapel on rt.), the Virgin, San Carlo Borromeo, and St. Latinus.—*Palma Giovane* (1st chapel on l.), the Martyrdom of St. Felix and his Companions—injured by restoration. One of the adjoining cloisters, in the style of Sansovino, is good. The crypt is curious from its antiquity.

Sta. Agata, supposed to have been founded by Queen Theodolinda. The walls and roof richly painted by *Sorissene* and *Ghitti*. Amongst many other paintings are:—*Foppa* the younger, the Adoration of the Magi, at the 1st altar on the l.; and over the high altar, the *Martyrdom of S. Agata, by *Callisto da Lodi* (with St. Peter, St. Paul, Sta. Barbara, and St. Catherine below), the masterpiece of the artist, and a picture of great beauty.

S. Alessandro, an ancient foundation, belonging to the order of the Servites, has a fine painting of the *Annunciation by *Fra Angelico da Fiesole*, painted in 1432, as appears from the books of the monastery, in which it is stated that the painter received 9 ducats for his labour, and 11 for the gold-leaf employed on it. The predella of the Life of the Virgin, in 5 compartments beneath, is by *Vicenzio Civerchio*. An Ecce Homo, by *Lattanzio Gambara*, is a good picture.

San Barnaba, said to stand on the site of a temple of Hercules.—It was founded in the 13th cent. by Bishop

Maggi for the Friars of S. Augustin. It is now annexed to a foundling hospital. Paintings in 3rd chapel on l. : *Palma Vecchio*, Sant' Onofrius the Hermit.—*Girolamo Savoldo*, the *Shepherds at the Nativity; one of the best pictures of this little-known artist. The picture of the Martyrdom of S. Barnabas at the high altar is by *G. Panfilo*.—In an upper room, formerly the library, are some frescoes by the elder Foppa, in particular a Last Supper.

S. Clemente contains 5 paintings by *Moretto*; 2nd chapel rt., the *Five Virgins, S. Cecilia, S. Agatha, S. Lucia, S. Barbara, and S. Agnes. At the first altar on l. is a picture of St. Ursula and her train. These two pictures "give evidence of the master's tender, impressive nature, which succeeded above all in female characters."—*Cic*. The Assumption of the Virgin, with St. Clement, St. George with the red cross banner, and other saints, is over the high altar; the Offering of Melchisedec, and St. Jerome, at altars on the l. The painter is buried in this ch. : the bust over his tomb is by *San Giorgio*, erected 1842.

Il S. Corpo di Cristo contains a very fine monument of the 16th cent., of which the principal ornaments are Scriptural histories. It is supposed to contain the remains of Marcantonio Martinengo, an able commander in the Venetian service, slain in a skirmish with the Spaniards, 1526.

San Domenico, a fine building, of a single nave, richly decorated with frescoes by various hands, *Sandrini*, *Fiamminghino*, and *Giugno*.—*Romanino* (over the high altar), the Coronation of the Virgin, with many saints introduced : the colouring is excellent.—*Ghitti*, the Resurrection.—*Antonio Gandini* (2nd chapel on l.), the Crucifixion, with the three Marys : and in the next chapel, on the side wall, *Palma Giovane*, two large pieces; in one are introduced portraits of Pope Pius V., Philip II. of Spain, and the Doge Veniero, returning thanks for the victory gained by their combined fleets over the Ottomans at Curzola in 1571; the other represents the deliver-

ance of souls from purgatory by the virtue of papal indulgences. The altarpiece is by *Gandini*.

San Faustino Maggiore.—The bodies of St. Faustinus and St. Jovita were translated here in 843. Soon afterwards it became attached to a Benedictine monastery which existed till its suppression by the French : the present building is of the early part of the 17th cent., after the designs of *Caligari*. The walls and roof are covered with frescoes. The tomb of the patron saints, behind the high altar, by *Carra*, is of black and white marble in the heavy style of the 17th cent. Amongst other pictures is a *Nativity, over the 2nd altar on rt., by *Gambara*; one of the largest and best of his oil paintings.—*Romanino*, the Resurrection, with Saints, in the next chapel.—*Gandini*, St. Honorius. The angels in the first chapel on the rt. are by *Monti* of Ravenna. In the cloisters adjoining is a vaulted passage with a good fresco by *Gambara*; and in the conventual buildings, now used as a college, a very curious picture by *Cossale*, representing the supposed miracle worked by SS. Faustinus and Jovita when Brescia was besieged by Nicolo Piccinino, on which occasion they were believed to hurl back the cannon-balls of the enemy.

San Francesco, founded in 1254; but only a small portion of the original edifice remains—the W. front, which is Lombard, with a good rose-window, and the bell-tower. Within its precincts the Brescians took the oath of fidelity to the republic of Venice, March 17th, 1421. Paintings :—over the high altar, a fine picture by **Romanino*, the Virgin and Child, surrounded by St. Francis, St. Anthony of Padua, St. Bonaventura, and St. Louis (1502). *Cossali*, the Immaculate Conception, in the 4th chapel on l.—*Moretto*, St. Francis, St. Jerome, and St. Margaret, dated 1530, in the 3rd chapel on rt. In a chapel near this are some fine specimens of intarsiatura work, representing subjects, 25 to 30 in number, from the life of Christ, executed in 1553 by *G. B. Virch*.—1st chapel on l., **Francesco da Prato*

di Caravaggio, the Marriage of the Virgin, dated 1547, great beauty of expression and colouring. The works of this painter are exceedingly rare.—In the 2nd chapel on rt. is a St. Michael, by *Gandini*, and a fresco, probably of the 14th cent.

San Giovanni Evangelista, the primitive ch. of Brescia, having been founded in the 4th cent. by St. Gaudentius; but it was rebuilt in the 16th. In the 3rd chapel on rt. the Massacre of the Innocents. The Nativity of the Virgin, and the Presentation in the Temple, in the last chapel on rt., are by *Cossali*. Over the high altar a group, of the Virgin and Child, with St. John, St. Augustine, and St. Agnes, and in tempera SS. John the Evangelist, the Baptist, and Zacharias, the Almighty, and a prophet above, are all by *Moretto*; the two Prophets on the side doors by *Maganza*.—By *Giovanni Bellini* are the Three Marys weeping over the Body of the Saviour (excellent), in the chapel of the *Sacrament* (5th on l.). In the same chapel are the competing **frescoes* of *Moretto* and *Romanino*; to the former belong (on the rt.) the Fall of the Manna, Elijah, the Last Supper, with fine heads, two Evangelists, and the Prophets on the roof; to *Romanino* (on the l.), the Resurrection of Lazarus, the Magdalen in the House of the Pharisee, the Presentation of the Holy Sacrament, 2 Evangelists and Prophets on the roof. The woodwork of this chapel is of excellent design. The **Marriage of the Virgin*, by *Romanino*, in the 3rd chapel l., is considered one of his best works.—*Cossali*, the Adoration of the Scarlet Woman in the Apocalypse—a striking composition, over the door of the church. In the Baptistery is a good picture of Saints adoring the Trinity, by *Lorenzo Costa*.

San Giuseppe. Paintings:—*Romanino*, the three Marys round the dead body of the Saviour at the 2nd altar on the rt., the Nativity at the 4th, and St. Catherine, S. Paul, and S. Jerome at the 8th.—*Moretto*, the Descent of the Holy Ghost, at the 3rd. On rt., St. Francis, the Virgin, and a portrait of the donor of the painting,

at the 6th.—*Palma Giovane*, St. Anthony of Padua, at the 6th (on l.).—*Luca Mombelli*, St. Joseph, St. Sebastian, and St. Roch, in the 1st on l. *Avogadro*, the **Martyrdom of SS. Crispin and Crispinianus*, at the entrance into the Sacristy. Lanzi cites this picture as his *chef-d'œuvre*.

**S. Maria Calchera* has beneath the pulpit a painting of the Saviour with SS. Jerome and Domenic, by *Moretto*; at the 3rd altar on rt. SS. Apollonius, Faustinus, and Jovita, by *Romanino*, both fine works. Over the high altar the Visitation, by *Calisto da Lodi*, 1525; and in the 1st chapel on l. a painting of **Jesus and the Magdalen*, by *Moretto*, of high excellence.

Santa Maria delle Grazie, successively tenanted by the Umiliati, the Hieronymites, and the Jesuits, and now not often open.

Paintings:—1st chapel on rt., *Pietro Rosa*, **St. Barbara kneeling before her Father in Expectation of Death*, 1574, scarcely inferior to Titian. *Moretto*, the **Nativity*, over the high altar, an excellent picture; at the 4th, **St. Anthony of Padua*, St. Antonio Abate, and S. Nicolo Tolentino, very fine; and at the 7th the Madonna, with SS. Roch, Sebastian, and Martin, by the same.—*Ferramola* (1st chapel on l.), the Virgin and Child.—*Gandini, Sen.*, the Purification, and the Nativity of the Virgin, by *C. Procaccini*, in the 6th chapel on l. There is a good modern painted glass window over the entrance. Attached to the ch. are a small cloister and a chapel, l., both hung round with votive offerings of every kind for favours received from the Virgin.

Santa Maria dei Miracoli, near the ch. of S. Francesco, a small ch., remarkable for its sculptured Renaissance façade, by *Giov. Padoni*, the best part of which is the porch. Over an altar on the rt. **St. Nicholas*, leading school children before the throne of the Madonna, "a sweet work," by *Moretto*, and in the choir an Assumption of the Virgin, by *Morone*.

SS. Nazario e Celso, near the gate

of the same name, at the S.W. extremity of the city, was rebuilt in 1780; and is rich in paintings. The picture behind the high altar, by **Titian*, consists of five distinct subjects, but united into one composition, and executed when he was in the full vigour of his powers.—The Annunciation forms the subject of the first and second pictures above.—The central one represents the Resurrection; the subject being spread over the compartments on either side. Amongst the figures the painter has introduced in the lower compartment on the l., the portrait of Altobello Averoldo, by whom the picture was presented to the church, together with the patron saints, S. Nazaro and S. Celso, in armour;—on the other side is St. Sebastian, a magnificent figure, and in the distance St. Roch healed by the Angel; the introduction of these two Saints probably showing that the painting was a votive offering after a pestilence; signed “*Ticianus faciebat, MDXXII.*” Another fine painting is the Coronation of the Virgin, by **Moretto*; it is in the 2nd chapel on l., Our Lord in the Clouds crowning the Virgin, above, with St. Michael the Archangel, St. Joseph, St. Nicholas, and St. Francis, below; the whole picture is beautifully harmonious in light and colour. “In the tender fair figure of St. Michael, he accomplishes a marvel of charm.”—*Cic.* The Redeemer and the Angels, bearing the instruments of the Passion, with Moses and Elias, allegorical to the Transfiguration, in the 4th chapel on rt., is also by *Moretto*. The other paintings are—the Nativity, with SS. Nazaro and Celso, by *Moretto* (4th chapel on l.).—*Gandini*, St. Roch.—*Foppa the younger*, Martyrdom of the Patron Saints.—And, near the side doors, *Romanino*, the Adoration of the Magi. In one of the side chapels on the l. is a fine sepulchral effigy of Altobello Averoldo. In the sacristy are paintings by *Foppa the younger*, of the Annunciation, in tempera; of the Nativity of the Virgin, by *Moretto*; and a Sta. Barbara, with the Donatorio, P. Duca, by *L. Gambara*.

San Pietro in Oliveto, at the N.E. extremity of the town, beyond the fortress, altered and partly rebuilt by Sansovino. It used to be rich in specimens of the Brescian school, but the pictures have been removed, except the Holy Trinity with SS. Peter and Paul, by *Moretto*.

San Salvatore.—This noble building, in the form of an ancient basilica, was erected by Desiderius, King of the Lombards, in the middle of the 8th cent., and is now turned into a military store. There is a curious crypt beneath the choir, with frescoes by *Romanino* and *Foppa*. Attached to this ch. is that of *S. Giulia*, its choir, chapels, and crypt being full of fine frescoes.

San Zeno. The sculptured Portal should be noticed.

PUBLIC BUILDINGS, &c.

**Museo Patrio* (open daily, 11 to 3; small fee.

This Museum of *Antiquities* has been formed within the walls of an ancient building called a temple, supposed from some fragments of inscriptions to have been erected or restored by Vespasian in the year 72 of our era, and dedicated to Hercules; but its form seems to indicate that it was intended for some other purpose, perhaps a court of justice; and it is not even certain whether the mutilated inscription upon which the conjecture is founded belonged to the building. Be this as it may, it is raised upon the foundations of an older structure, of which many vestiges may be seen in the passages and vaults included in the basement storey. They have tessellated pavements, and the walls are of the “opus reticulatum,” over which a hard polished stucco has been laid. Large portions of this remain quite perfect; it was painted in compartments, and the colours are very fresh.

The antiquities of Brescia were investigated in the 17th cent. by Rossi, who describes them in his *Memorie Bresciane*, but who trusted more to his fancy than to his observation. A tall Corinthian column was then protruding through the soil,

and Rossi in his treatise gave the drawing of the whole temple to which it had belonged. When the municipal authorities instituted an excavation in 1823, the result was the discovery of the entire portico, and of much of the adjoining structure. The columns, with the exception of the one which so long declared the existence of the rest, are broken at various heights, but the stairs and the basement are entirely in their original state. The latter is composed of upright blocks of marble, one block composing its whole height. The masonry indeed throughout is excellent. The architecture has many peculiarities, and, like almost every Roman building of the same period, shows that the architects considered themselves as by no means bound by such rules as those which Vitruvius has laid down. The finest work in it is the bronze *winged statue* discovered in 1826, which has been supposed to be either a Fame or a Victory, and which was originally probably entirely gilt. The shield under the left hand is a restoration; so also is the helmet upon which the left foot rests. The figure is rather larger than life. The head is encircled by a garland of laurel-leaves, inlaid with silver. The drapery and wings are executed with the greatest delicacy. When discovered, the wings were found lying at the feet of the statue, evidently having been taken off for the purpose of better stowing the figure in its place of concealment. The head, the drapery, the elegance of the limbs, are as fine as can be conceived. A copy was cast in bronze by the desire of the Emperor Napoleon III.; there is another at Dresden. Found together with the Victory, and now in the same room, are six heads with traces of gilding: one of them is supposed to represent Julia, the daughter of Titus, by some, or the Empress Faustina by others. Also a small statue, fully gilt, representing a captive barbarian. The workmanship is inferior to that of the Victory. Portions of harness, with very fine figures in relief. A female hand and arm, larger than life:

very fine. Many fragments of mouldings and ornaments, some gilt, all of great elegance, and probably decorations of the monument of which the Victory formed a part.

The Roman inscriptions are numerous. The citizens of Brescia began to preserve these remains earlier than any other city in Europe. By a special ordinance, passed in 1480, they required that all who, in digging or otherwise, might discover ancient inscriptions, should preserve them. The inscriptions thus brought together would form a large and curious volume: many are early Christian; one is to the memory of a certain Cecilia, who is singularly described as "*Mater Synagogæ Brixianorum.*"

There are good specimens of Venetian glass and Majolica ware, and several objects of cinquecento work, presented by liberal citizens of the town, especially by Cav. Brozzoni.

There are several architectural fragments; some exhibit rich varieties of the composite. An Ionic capital, with fine angular volutes, supports a good Etruscan vase from Vulci, representing Hercules killing the Nemean lion in the presence of Minerva. Many other objects of interest are dispersed over the museum:—votive altars and cippi; a portion of a beautiful mosaic pavement; specimens of pottery and articles of bronze. One room is devoted to mediæval antiquities: those of the Lombard era are interesting.—Several columns removed from the partly ruined church of Santa Giulia; fragments covered with Runic knots, —some apparently slabs and door-jambs, one the base of a cross; a Runic cross bisecting an epitaph in Roman characters; the monument of a Count of Pitigliano (d. 1510).

Near these ruins are the supposed remains of a theatre. Not much is seen, as they are concealed by a private dwelling-house. Under another house, near the museum, in a kind of cellar, are some Corinthian columns, buried up to their capitals, and supporting architraves sculptured with foliage. These are conjectured to be parts of the Forum.

**Palazzo della Municipalità*, or *La Loggia*, in the Piazza Vecchia. Several of the first architects of the 15th and 16th cents. have successively worked upon this beautiful building, which was intended for the palace of the municipality, or town hall. It appears to have been commenced in 1492. Tomasso Formentone was the architect who raised the edifice to the first floor. It was continued by Sansovino, who erected the second, and completed by Palladio, who finished the windows; yet the rich, varied, cinquecento style predominates, and it is one of the finest specimens of the kind. The general outline is that of the old Lombard town-hall: 3 arches form the ground-floor; an arcaded court is seen receding beneath them. Above is the council-chamber, with the projecting *Ringhiera* towards the piazza: an open staircase is on the side of the building. The order is a fanciful composite; the pilasters and friezes are covered with rich sculptured scale-work, foliage, and capricci, in the style of the baths of Titus. The entrance to the lower chambers is a small triumphal arch, composed, like the whole building, of rich marbles.

The exterior is covered with sculpture. The fine series of medallions representing Roman emperors in borders of coloured marble, are by *Gasparo di Milano* and by *Antonio della Porta*. The fanciful candelabra trophies by *Fostinello*, *Casella*, *Colla*, *Martino della Pesa* and *Giovanni da Lugano*; Justice, and Saints Faustinus and Giovita, by *Bonometti*; Faith, by *Frederico da Bagno*—all artists of high merit, though their reputation is lost amidst the greater names of Italy. The magnificence of the interior originally fully corresponded with the outside; but, on the 18th of January, 1575, the whole was in flames. The proclamation issued by the governor attributed the fire to design. It was believed at the time that the real instigators were in the Palace of St. Mark, and that the illustrious Signoria had paid the incendiary. The motive attributed for the act was the wish to destroy certain

charters of liberties granted to the Brescians by the emperors, and confirmed by the republic. Some fine paintings by Titian were destroyed by this fire. The beautiful façade suffered from the bombardment by General Haynau in April, 1849, the marks of several cannon-balls being still visible.

The *Torre del Orologio*. This fine tower rises upon a picturesque portico and arch, and has an enormous dial, put up in 1522, with the numbers from 1 to 24. It marks the course of the sun and the moon; and two men of metal strike the hours. Near this is a monument to the Brescians who fell in the siege in 1849.

The *Torre della Pallata*, also called *Torre dei Palladini*, at the corner of the *Contrada della Pace*. Antiquaries differ about the derivation of these names. It is a fine specimen of castellated architecture, with a great projecting base and lofty battlements: it now serves as the town belfry. At the base is a fountain (1596), from the designs of Bagnadore, the sculptures by Bonesino and Carra.

The *Broletto*, near the Cathedral, the ancient palace of the republic, is a huge pile of brick, erected between 1187 and 1213. "In the Broletto, sadly mutilated as it is, Brescia has the remains of one of the most extensive and grand of these buildings anywhere to be seen."—*G. E. Street*. In the north front is a beautiful doorway and fine rose-window. There is an internal quadrangle, with an arcaded cloister on two sides. The terra-cotta ornaments in many parts of the building deserve attention for their beauty, and it may be observed that round and pointed arches are employed indifferently throughout. A tower (restored) called the *Torre del Popolo*, rises at the S. corner of the building, surmounted by a rude belfry and deeply-cleft Italian battlements. Here, as everywhere in Brescia, the armorial bearings were very wantonly effaced in 1796. Before the invasion of the French the interior contained excellent paintings and many objects of historical interest;

but the best were sold, others destroyed, and the Broletto turned into a barrack. It is now employed for public offices and prisons. One fine chamber retains its paintings on the ceiling; the subjects are from the Apocalypse, by *Lattanzio Gambara*; Venice triumphant, and St. Nicolas of Bari, by *Gandini*.

The **Biblioteca Quiriniana* (open daily, 11 to 3, except Wed.; Sundays 2 to 5), near the Broletto, was founded 1750 by Cardinal Quirini, a diligent cultivator and munificent encourager of literature. To him we owe the collection of the works of Cardinal Pole, so useful as documents for the history of England. Here he placed his ample collections, adding a noble endowment, which is partly employed in increasing the library. It now contains upwards of 30,000 volumes, including many early printed books and curious manuscripts, besides objects of antiquity. A few may be noticed:—The *Evangelarium*, or copy of the Gospels, according to the ancient Italian version, written in gold and silver upon purple vellum, of the 9th century.—The *Codice Diplomatico Bresciano*, consisting of various charters from the 9th to the 11th cent., formerly in the archives of the monastery of *Santa Giulia*.—A Koran, upon cotton paper, of early date and great beauty.—The *Codex Eusebianus* of the 11th cent., with miniatures; the *Liber Poteris Brixie*, containing the proceedings of the municipality of Brescia during the 11th, 12th, and 13th cents.; and the *Statute Bresciane*, interesting for local history between 1200 and 1385.—Fine MS. of Dante, with miniatures, and another of Petrarch, with miniatures by *And. Mantegna*, 1470.—The “Croce Magna,” set with ancient gems and cameos, called also the Cross of Galla Placidia, from having on it miniatures of that Empress and of her children Honoria and Valentinian III.; it is supposed to be of the 5th cent.—Small cross of Helena, the mother of Constantine.—Four valuable ivory diptychs—the first in honour of Manlius Boetius, who be-

came consul in 510, and who was the father of the celebrated Severinus Boetius; on the back are some curious Christian miniatures of the 6th cent., representing the Raising of Lazarus, and 3 saints: on one side the consul is represented in his consular robes; on the other presiding at the games of the Circus.—Another diptych of Lampadius, consul A.D. 530: he also is represented as presiding at the games.—A third, called the *Dittico Quiriniano*, is said to have belonged to Pope Paul II., afterwards passing into the possession of the Cardinal, with mythological subjects—Paris and Helen on one side, and a group of Paris and Helen crowned by Love on the other: many have suspected that it is of comparatively recent date: the workmanship at all events is beautiful.—The *Lipsanoteca*, a series of sculptured ivory plates, which formed a box in the form of a cross, to contain relics; the bas-reliefs represent subjects of the Old and New Testaments, and are referred to the 4th or 5th century. There is much doubt, however, as to the origin of this piece of antiquity. There are a few paintings in this library:—*Titian*: the Virgin, painted on a slab of lapis lazuli. *Zuccarelli*: St. Jerome taking care of Orphans. Here is preserved a large collection of engravings, both wood and copper, from the first invention of the art, formed by Count Martinengo, and bought by the government for the library.

**Galleria Tosi*, or *Museo Civico* (open from 11 to 3 daily).—This handsome palace, and the large collections contained in it, were bequeathed in 1842 to his native town by Count Tosi, distinguished for his taste and patronage of the arts. Other collections have since been added. It is distributed over ten rooms, and there are hand-catalogues in each. At the top of the stairs are two busts by *Monti of Ravenna*—one of Count Tosi, and another of Galileo. In the ante-room are an *Ecce Homo*, by **Moretto*—(“a grand and strictly original picture”—*Lady Eastlake*)—and some frescoes

by *Romanino*. In the first room hang an Annunciation, by *Moretto*; the Coronation of S. Nicolo da Tolentino, by *Civerchio* of Crema; *Moretto*, Portrait of Tullia of Aragona; *Sofonisba Anguissola* of Cremona, Portrait; **Fr. Francia*, Portrait; *Callisto da Lodi*, Holy Family. Second room: *Moroni*, Portrait; **Moretto*, Holy Family; Herodias' Daughter; **Tintoretto*, Portrait; **Lorenzo Lotto*, Nativity, the Virgin and Angels, being portraits of the Gussoni Family, for whom it was painted; **Moretto*, the Supper at Emmaus; Holy Family in tempera. Third room: *Albano*, Venus' Toilette; *Civerchio*, Adoration of the Shepherds; *Moretto*, a Madonna and the Pentecost; ***Raphael*, Pax Vobis, or Man of Sorrows, formerly belonging to the Mosca family of Pesaro, and purchased by Count Tosi for 24,000 francs—a small picture, charmingly executed, and admirably preserved: it represents the Saviour crowned with Thorns, and pointing to the wound in His side. It was painted about 1505, and has been by some attributed to F. Francia, but Passavant believes that it is properly assigned to Raphael. In the same room are **Palma Giovane*, the Saviour, *Giorgione*, Portrait of Ariosto. In a small cabinet there is a collection of ancient and modern drawings by Raphael (?), Giulio Romano, Guercino, Appiani, Palagi, Bossi, &c. Among the modern works are two Landscapes by *Massimo d'Azeglio*; one, the Uomo di Ferro of the Orlando; a Choir of Friars, by *Granet*; a composition by *Hayez*, representing the Departure of the Exiles from Parga; a picture of Sir Isaac Newton studying the effects of light on soap-bubbles, by *Palagi*; Tasso reading the Gerusalemme at the Court of Ferrara, by *Podesti*; and Count Ugolino, by *Diotti*, &c. A long gallery is hung with engravings from the best masters; at the extremity of which is a chapel, with a fine statue of Christ disputing with the Doctors, by *Marchesi*, over the altar.

In different parts of the palace are works of sculpture: a young Bacchus, by *Bartolini*; bas-relief of Ganymede, and of Night and Morning, by *Thor-*

waldsen; a head of Eleonora d'Este, by *Canova*; copies, by *Gandolfi*, of Canova's bust of himself, and that of Napoleon; and Pampaloni's lovely statue of a Child praying, so well known by its numerous copies. The museum also contains a large work in ivory, representing the Sacrifice of Abraham, by *Obstadt* of Brussels.

There is a large picture of the glorified Madonna, with saints, by *Moretto*, in a room on the ground-floor.

Among the *palaces* worthy of notice are:—

Casa Brozzoni, Via di San Francesco, No. 1977, containing some good modern pictures: Jacob and Esau by *Hayez*; a hunting scene by *Massimo d'Azeglio*; a Magdalen by *Palagi*; the Flight of Bianca Capello by *Appiani*; and a view of the Piazza di S. Marco at Venice, the last work of *Migliara*.

Palazzo Cigola, near the *Giardini Pubblici*, a good specimen of domestic architecture. It is supposed to have been here that the wounded Bayard was so hospitably received in 1512.

Palazzo, or *Casa Ducco*, in the *Contrada di S. Antonio*, has a fine gateway surrounded by bas-reliefs of military ornaments, a man on horseback crossing a bridge, said to be Bart. Colleoni, forming the central one.

The *Galleria Erizzo Maffei* (*Contrada delle Grazie*, No. 2731). The pictures in this palace once formed a part of the *Fenaroli* Gallery. The best are: a Marriage of St. Catherine, and a Madonna with 2 Saints, by *Romanino*; a good Holy Family, by *Palma Vecchio*; St. Agnes, and a portrait of a Man holding a Book, by *Moretto*; the Fates, by *Tintoretto*; Ecce Homo, by *Cesare da Sesto*; a Crucifixion, by *Bassano*; Andromeda, attributed to *Titian*; and a fine boy's head, by *Morone*.

Galleria Fenaroli (*Contrada del Pesce*, 2689), belonging to Count *Fenaroli*. A Holy Family, by *Cima da Conegliano*; the same subject with St. John, by *Moretto*; St. Roch attended by the Angels, St. John the Evangelist, a Madonna and Child, by

the same ; a Magdalen, or, as some will have it, a Gipsy, by *Titian* ; portraits by *Velasquez*, *Vandyke*, *Giorgione*, &c., landscapes by *Poussin*, *Tempesta*, *Sal. Rosa* ; views of Venice, by *Canaletti* ; the Adoration of the Magi, by *Paul Veronese*, *Callisto da Lodi*, *Guercino*, &c. Also several paintings by modern artists ; amongst which Venturo Fenaroli dragged to prison, from the Carmine Ch., in 1511, by *Hayez* ; and specimens of sculpture by *Thorwaldsen*, *Tenerani*, &c.

Palazzo Martinengo Cesaresco, 358, Contrada S. Brigida, near the Museum, is remarkable for its fine architecture, probably by *Lud. Beretta*, the figures on the sides of the entrance by *Jacopo Medici*, a pupil of Sansovino.

Palazzo Martinengo Sant' Angelo, at the end of the Giardini Pubblici, long abandoned, having been nearly destroyed by the Austrian cannon in 1849.

Palazzo Martinengo della Fabbrica, an extensive and sumptuous edifice, with a fine gate entrance. One chamber was painted by *Moretto* ; on each of the walls is a garden scene or landscape, with a bower in the centre, with family portraits ; the ceiling is elaborate.

The gay external decorations of the houses of Brescia formed a peculiar feature of the city ; but they are rapidly disappearing, from time and from neglect. In the *Strada del Gambaro* are some curious frescoes, on which Romanino was first employed ; but *Gambara* having married his daughter, Romanino transferred the order to his son-in-law as part of the young lady's fortune. They represent various classical subjects ; the Rape of the Sabines ; passages from the *Iliad* ; *Æneas* and *Dido* ; *Europa* and *Jupiter* ; the Continence of *Scipio* ; *Mutius Sævola* ; *Lucretia* ; *Asdrubal* at the feet of *Scipio* ; and some others, with a great variety of accessory ornaments, showing much fancy and originality. The painted cortile of *Casa Beltoni* (Cazzago) by *Motta* is remarkable for the backgrounds, landscapes, perspectives of architecture, &c., in the style of Sanquirico.

In the *Corso de' Mercanti* is a house covered with frescoes by *Gambara* ; the subjects are allegorical, and seem to represent the three principal stages of life—youth, manhood, and age. *Contrada della Loggia*, also allegorical, by the same artists : these have been nearly all whitewashed.

“A whole street, *Il Corso del Teatro*, has the fronts of the second-floor storey painted with a series of scriptural, mythological, and historical subjects, attributed to the Cavaliere Sabatti. They have suffered much, owing to their exposure to the weather, but the warm colours have remained, and many in portions are thoroughly well preserved. Some of the actions of the figures in these subjects, judging from their remains, are very grand, and equally so is the style in which they were drawn ; many of the deep but brilliant lake tones are worthy a Venetian.”—*S. A. Hart, R.A.*

The CITADEL or *Fortress* of Brescia, erected by the Viscontis in the 14th cent., occupies the summit of the hill round the sides of which the town is built, and is supposed to stand on the site of the *Specula Cyenea* of Catullus. It was much strengthened by the Venetians, and in later years by the Austrians, so as to completely command the city ; it was from it that Gen. Haynau so barbarously bombarded Brescia in 1849. It commands a fine view.

The *CAMPO SANTO is situated a short way on the l., outside the Porta di S. Giovanni, and is approached by a fine alley of cypresses. Vantini, a native of Brescia, was the architect, in 1810. From the outer semicircular area two gates lead into the inner cemetery, between which is a very handsome chapel with a Doric portico, having over the altar a good statue, by *Gandolfi*, of the Angel Gabriel ascending to Heaven, and over the cornice busts of the different saints of Brescian origin. On either side of this chapel, under the porticos which flank it, are the sepulchral vaults of the principal families of the province.

The monuments of the Countess Erizzo Maffei, of the Countess Martinengo Cesaresco di Barco, and of Count Tosi, the patriotic founder of the Museum that bears his name, are deserving of notice; the two first are by *San Gior- gio*, the last by *Monti of Ravenna*. The cemetery is kept in admirable order; the poorer classes have each a head-stone, of a uniform shape and size, with a number attached for more easy reference, the cost of which, including all charges for burial expenses, only amounts to about 6 francs. The high pyramidal monument in the centre is to *Bossini*, a benevolent curate of Brescia.

Diligences: to Gargnano (30 m.) on the Lago di Garda daily, passing by Rezzato, Salo, Maderno, and Toscolano, arriving at midday in time for the afternoon steamer, which calls there on its voyage from Desenzano to Limone; to Edolo in the Val Camonica (62 m., 12 hrs.), by *Iseo*, *Pisogne*, and *Breno*. By this conveyance the traveller can visit the Lago d'Iseo. From Edolo diligence 3 times a week by the fine carriage-road over the Pass of Aprica in 5½ hrs. to Tinano in the Valteline on the Stelvio road (see Rte. 20B). There is also a good road, through charming scenery, from Brescia (with a diligence, passing by *Pestone*, *Anfo*, *Storro*, and the Val di Ledro, in 11 hrs.) to Riva, on the Lake of Garda (see Rte. 25A).

Rly. S.W. to Cremona (see Rte. 24B).

BRESCIA TO VERONA.

The rly. runs through a fertile country at the foot of the last declivities of the Alps; 5 trains daily each way.

5 m. *Rezzato* Stat. Cross an extensive plain for 6 m. to

5 m. *Ponte San Marco* Stat., on the Chiese, which empties the Lake of Idro: [Roads lead from this stat. to *Salo* and *Gargnano* on the l., and to the towns of *Monte Chiaro* and *Castiglione* on the rt.] After crossing the Chiese, *Monte Chiaro* is seen on the eastern acclivity of the hills on the rt.

4 m. *Lonato* Stat. The town lies to the N. on the summit-level of a range of hills that separate the plains bordering on the Chiese from the Lago di Garda. There is a large ch. with a dome in the centre of the town, and a high square mediæval tower, which commands a fine view over the Lake of Garda; and towards Verona are considerable remains of mediæval walls, which form picturesque objects in the landscape. Lonato is celebrated in the early military career of Napoleon as the scene of one of his most brilliant actions. Here, on the 3rd Aug. 1796, he defeated the rt. wing of the Austrian army commanded by Marshal Wurmser, following it up two days after by the still more decisive battle of Castiglione, which at the time sealed the fate of the Austrians in Italy.

Leaving Lonato, the rly. at first passes through very deep cuttings across old glacier detritus, and through a short tunnel, about 1½ m. beyond which we reach the viaduct of Desenzano, a bridge consisting of 15 pointed arches, a strange fancy of the Austrian engineers—the cause, probably, of the insecurity of this great work: it is built of red Verona marble. Before arriving at the viaduct the lake first bursts on the view. Below is Desenzano, with its mediæval castle; further on, the long sandy spit of Sermione terminated by its Scaligerian fortress; and beyond, the Monte Baldo towering over the N.E. shores of the Lake of Garda, with the hilly region between the latter and the Adige, covered with towns and villas. Immediately after crossing the viaduct we arrive at

3 m. *Desenzano* Stat., nearly a mile from the town and the shores at the S.W. angle of the lake, and at some elevation above the latter. *Omnibuses* (50 cents, luggage 25 cents), for the steamer, are in waiting on the arrival of each train.

(*Inns*: Albergo Reale, clean, “moderate, and good table”—*C. B. N.*; *Posta Vecchia*, dirty; both overlooking the lake.) The town of Desenzano, pop. 4500, is situated on the shores of

the lake; immediately above rises a fine old castle, which in mediæval times commanded the road between Brescia and Verona.

Desenzano is the point from which the island or promontory of *Sermione* can be most easily visited. The distance by water is 5, and by land between 6 and 7 m. In fine weather the row across will occupy $1\frac{1}{4}$ hr.

"Peninsularum Sirmio insularumque
Ocella, quasunque in liquentibus stagnis,
Mari vasto fert, uterque Neptunus."

CATULLUS, *Peninsule Sirmionis laudis*.

"Salve, o venusta Sirmio . . ."—*Ib.*

The Peninsula of *Sermione*, which is now virtually an island since the cutting of the ditch across the long sandy spit at the extremity of which the village is situated, is well worth a visit; it consists of a ridge of limestone, having at its S. extremity the village and the picturesque castle, which forms so fine an object of the landscape of the Lake of Garda, and at the N. point some extensive Roman ruins, which tradition has attributed to the Villa of Catullus. There is an Osteria, *La Scaligera*, in the village, where the tourist will find a decent bed and tolerable fare. The village is entered by a drawbridge and a mediæval gate on the S. On the opposite side is a fortified wall that separates it from the N. portion of the island, and through which opens the only gate in that direction. The old castle, in the form of a quadrangle, with a high square tower, was entered on the side of the N. by a drawbridge. This entrance is still well preserved, as well as its small port or *darsena*, surrounded by crenelated battlements; but the principal entrance is now on the side of the village, by a gate over which are shields bearing the arms of the Scaligers, and which, having on each side the letters A.A., shows that the edifice dates from Alboino or Alberico della Scala, and was erected in the 14th cent. The castle belongs to the Government. There is a curious fragment of an early Christian bas-relief in the wall of a house adjoining the church. The town of *Sermione* is

chiefly inhabited by fishermen. The whole of the island is one extensive olive-garden, the olive-tree here flourishing luxuriantly, some of the trees attaining a size equal to those of the Lucchese or Roman territories. As the tourist proceeds into the interior of the island he will see under the gate, a mutilated Roman altar dedicated to Jupiter, and a fragment of another inscription. About the centre of the island is the old *Ch. of San Pietro*, which contains some curious frescoes of the 14th or 15th cent., representing the Crucifixion, the Virgin and Child, St. George, &c. Farther on we come upon an oblong building, the walls of which are of Roman construction, called by the local cicerone the Baths of Catullus. A short way beyond this is a subterranean arched passage, and farther on a second larger one, which formed the substructions of an extensive edifice, no trace of which remains above ground except a portion of the pavement of a court made of bricks laid edgewise and diagonally. It is at the N. extremity of the island that the most extensive ruins exist, and which are really of Roman grandeur. They consist of massive pilasters and arches in a grand style of Roman masonry, formed of alternate layers of brick and of the slaty limestone of the locality. They evidently supported a large edifice. The spot commands a view of a great portion of the lake, including its N. prolongation into the mountains of the Tyrol, here wild and savage; the shores of the most fertile portion from Gargnano to Desenzano on one side, and from *Torri* and *Punta di St. Vigilio* to *Peschiera* on the other; with the *Monte Baldo*, the gorge of the Adige, and the peaks above *Recoaro* in the background; whilst in front are the hilly region between the Adige and the Benacus, and the villages of *Garda*, *Bardolino*, *Lazise*, &c., bordering the shores of the lake. The high pointed peak on the l. of the Upper Lake is the *Monte Fraine*, overhanging the valley of *Toscalano*; the abrupt point beyond *Mauerba* on our l. shuts out the view

of the Bay of Salò : near the extremity of this point is the island of S. Francesco, covered with orange-groves and olive-gardens. S. of Manerba are the villages of *Moniga* and *Padenghe*, remarkable for their fine mediæval castles—square structures, with towers at their angles, and still well preserved.

[For the description of the *Lake of Garda*, see Rte. 25E.]

EXCURSION TO SOLFERINO.

Ponte S. Marco, or *Desenzano*, are the most convenient points from which the battle-field can be visited by travellers arriving from Brescia and Milan: the former is the nearer of the two, but vehicles are more easily procured at the latter station. Should the traveller proceed from S. Marco, he will do well to stipulate that after visiting Solferino he shall be carried to the Desenzano or Peschiera station if he be proceeding to Venice, or back to S. Marco or Lonato if he be going towards Milan. A carriage with 2 horses will cost from 15 to 20 fr. Leaving *Ponte S. Marco*, a good road leads to *Monte Chiaro*, *Castiglione*, *Solferino*, *S. Cassiano*, *La Volta*, and *Borghetto* on the Mincio, at which the river may be crossed, but it may be better to ascend along the l. bank as far as *Monzambano*, where there is a very curious Scaligerian castle, and to cross from there by a hilly road to Pozzolengo and S. Martino, the scene of the heroic resistance of the Piedmontese, and from thence to Desenzano. The route from Desenzano will be somewhat different, avoiding *Monte Chiaro* and *Castiglione*. In either case, the excursion will occupy from 6 to 8 hrs.

The hilly region which extends from the S. extremity of the Lake of Garda for about 10 m., between the Chiese and Mincio, consists of a gravel deposit formed by an enormous glacier, which, according to some geologists, at a remote period filled up this beautiful basin. These hills are covered with towns and villages, with vineyards,

and plantations of mulberry-trees, the principal centres of population being *Lonato*, *Castiglione delle Staviere*, *San Cassiano*, *Cavriano*, and *Volta*; places which acquired a certain celebrity, as having witnessed the last scenes in the great struggle in 1859, which closed with the Peace of Villafranca. After the victory at Magenta, which opened Lombardy to the Emperor Napoleon, the Austrian army found itself constrained to retreat, abandoning Milan, Pavia, Piacenza, &c., and to place itself in a strong defensive position behind the Mincio. The French, on the other hand, were not slow in following up their successes on the Ticino. A second victory over the retreating army at Melegnano, on the 7th June, was the first result of this onward movement. The Austrians, however, succeeded in placing themselves under the protection of Verona, Peschiera, and Mantua—the strongholds of the celebrated Quadrilateral of military writers, between the Adige and the Mincio. The Emp. Francis Joseph, having assumed the command of his army, and having received large reinforcements, determined, towards the end of June, to reassume the offensive. On the evening of June 23rd the whole Austrian army sallied out from Verona and Mantua, recrossed the Mincio, and occupied the principal points of the hilly region, from Pozzolengo on the N.E., by Solferino and Cavriana, to Giudizzolo in the plain of the Chiese; their line of battle being nearly 12 m. in length; the village of Solferino, perched on a high hill overlooking the plain, being its centre; the French being posted from *Lonato* to *Carpendolo* by *Castiglione*; and the Piedmontese, who formed the left wing of the Allied Army, from *Desenzano* to *Rivoltella*, on the S. shores of the lake.

On the 24th June, at 5 a.m., the French commenced the battle by attacking the l. wing of the Austrians in the plain of Medole, and soon after the centre of the Imperialists at Solferino; whilst the Piedmontese, commanded by their gallant King, engaged the enemy's rt. under Marshal

Benedek, the most experienced of the Austrian commanders, between Pozzolengo and S. Martino. The battle or rather the several almost independent actions, lasted with varying success until 4 p.m., although for the Allies with hourly increasing advantage, when by a supreme effort the French succeeded in carrying Solferino, the key of the position, and establishing themselves solidly on its heights, thus cutting the Austrian line into two; the result was a general retreat, which was effected with considerable order on the same evening, by recrossing the Mincio at Monzambano, Borghetto, and Goito; the Piedmontese at the same time repulsing Benedek, and obliging him to retire under the guns of Peschiera. The Austrian army is said to have amounted to 150,000 men, the Allied French and Sardinian to a nearly equal number. The losses of the former have been estimated at 20,000 killed and wounded, and 7000 prisoners, with 30 pieces of cannon. The immediate consequence of this victory was the investment of Peschiera by the Piedmontese, and the establishment of the French on the l. bank of the Mincio, preparatory to their laying siege to Verona and Mantua, each party preparing for fresh onslaughts, when the Treaty of Villafranca (July 11th), so hastily and unexpectedly concluded between the two Emperors, put an end to the war, leaving unattained the object for which it was undertaken as declared by Napoleon III., namely, the liberation of Italy from the yoke of Austria from the Alps to the Adriatic. The Venetian provinces, with their great military strongholds remained in the hands of the defeated Emperor.

The village of Solferino is remarkable for a high mediæval tower, probably of the age of the Scaligers, which is known by the name of *La Spia d'Italia*—the look-out or watch-tower of Italy—from the extensive view it commands, extending from the Alps to the Apennines, and along the Lake of Garda nearly to its termination in the heart of the Tyrolean Alps. *Volta*, which derives its name from

the turn in the direction of the road leading to the passage of the Mincio at Borghetto, is upon the edge of the plain. The 3 passages of the river between Peschiera and Mantua by bridges are at Monzambano, Borghetto, and Goito; the latter celebrated for a brilliant success of the Piedmontese army, commanded by their King Charles Albert, during the campaign of 1849.

Resuming the journey to Verona, from the Desenzano Stat., the rly. follows the plain which is bordered by the amphitheatre of low hills bounding the lake on the S. The views over it in this part of the journey are extremely fine: none more beautiful than its first burst on the traveller before reaching the Desenzano viaduct. A very gradual incline brings us near

The village of Pozzolengo, before reaching which that of San Martino, and further S. the town of Solferino, the *Spia d'Italia*, are left on the rt. S. Martino was the scene of one of the most brilliant victories of the Piedmontese in the campaign of 1859, on June 24, who, attacked by the whole rt. wing of the Austrian army under Marshal Benedek, drove him back, and ultimately obliged him to retire under the guns of Peschiera. 3 m. beyond this the first detached forts of Peschiera are passed on the rt. and l., and soon after the town and fortress, close to which the Mincio is crossed on a fine stone bridge of 5 arches, with a road for carriages beneath, the bridge being more than 50 ft. above the river. A short distance further is the

9 m. Peschiera Stat. (Buffet) (a miserable Inn within the fortress, the *Albergo delle Tre Corone*). Peschiera, which is situated partly on an island formed by the Mincio, where it issues from the Lake of Garda, was strongly fortified, first by Napoleon, and since by the Austrians: and has been the scene of many sanguinary conflicts: it underwent a siege of seven weeks in 1848, when it surrendered to the Piedmontese under Carlo Alberto.

After that time the works were greatly strengthened by the erection of several detached forts, especially on the W. side, and extensive barracks forming 3 sides of a square in the island-quarter of the town. It was again invested in June, 1859, by the Piedmontese after the battle of Solferino, but its siege was cut short by the Treaty of Villafranca. The town itself, on the rt. bank of the Mincio, is a miserable place.

The battle-fields of San Martino and Solferino may be also conveniently visited from *Peschiera*; in which case the itinerary will be to S. Martino, Pozzolengo, Solferino, and Cavriana, returning by San Cassiano and Castiglione to Lonato or Desenzano; or, should the traveller be proceeding to Mantua, from Cavriana to Volta, crossing the Mincio at Borghetto, and Valeggio to Villafranca Stat. on the Rly. Carriages for the excursion can be procured through the landlord of the Inn of the Tre Corone. A carriage with 2 horses will cost from 15 to 20 francs, according to the number of persons; but, in making the bargain, it must be distinctly understood that the vetturino will bring back the tourists either to the *Peschiera*, Lonato, or Desenzano stations, or to Villafranca.

[For the description of the *Lake of Garda*, see Rte. 25E.]

From *Peschiera* the Rly. proceeds, through deep cuttings, to

3 m. *Castel-nuovo* Stat., situated $\frac{1}{4}$ m. S. of the village, above which are the ruins of a mediæval fortress. *Castel-nuovo* was sacked and burned by the Austrians in 1848, for having allowed itself to be occupied by one of the Lombard free corps, which, having landed at Lazise, succeeded in getting between Verona and *Peschiera*, and in destroying the powder magazines of the latter fortress: only two houses and the ch. remained intact after this act of military vengeance. [A good road leads from *Castel-nuovo* to Ponton on the Adige by Pastrengo, by which the traveller can join the old post-road or the rly. to the Tyrol without entering Verona.] The village of

Somma Campagna is in a high position on the l.; after leaving it that of *Custozza* is seen above 2 m. on the rt., celebrated for a very sanguinary action in 1849, between the Austrians and the Piedmontese, in which the latter were worsted.

5 m. *Somma Campagna* Stat. A good deal of deep cutting has been necessary in carrying the railroad between these two stations. From this place there is a gradual descent over a richly-cultivated district, until we enter the plain of the Adige, across which the rly. runs to

7 m. *Verona* Junct. Stat., outside the *Porta Nuova*, at S.W. end of town. Hotel omnibuses await the trains, and good cabs to any part of the city (fare 1 fr., portmanteau 25 c.; by time, $\frac{1}{2}$ hr. 1 fr., 1 hr. $1\frac{1}{2}$ fr.).

Railways.—N.B. *Two Stations* $1\frac{3}{4}$ m. apart, one on the S.W., the other on the S.E. side of the city, viz. :—

(1) *Stat^e. di Porta Vescovo*, the principal stat. (*Buffet* good), nearly 1 m. E. from the l. bank of the river. The trains start here but halt at

(2) *Stat^e. di Porta Nuova*, about $\frac{3}{4}$ m. S. of the *Piazza Vittorio Emanuele*. Lines run S. to Mantua and Modena (Rte. 26); W. to Brescia and Milan (see above); N. over the Brenner to Innsbruck and Munich, or Linz and Vienna (see *Handbook for S. Germany*); E. to Vicenza and Venice (Rte. 27).

Inns—none first rate: *Torre di Londra*, Corso Sta. Anastasia, the best, and good cuisine, but dear, and not over-civil people; *Due Torri*, *Piazza Sta. Anastasia*, well situated, but dear; *Colomba d' Oro*, Via Colombo, near *Piazza Vittorio Emanuele*; *Aquila Nera*, *Piazza d' Erbe*; H. *Rainer al Gran Parigi* (German), in the Corso, fair and moderate.

Post Office, *Piazza Indipendenza*, a little S. of the tombs of the Scaligers.

Cafés.—Café *Vittorio Emanuele*, in the *Piazza* of the same name; Café *Dante*, in the *Piazza dei Signori*. The Restaurant on the *Riva di San Lorenzo* is pleasant in summer; tables laid on the quay overlooking the Adige.

Protestant Service on Sundays in the Vaudois ch. near Porta Stuppa.

Booksellers.—Münster, Via Nuova. A good shop for books, photographs, and general information. Cesconi for old books, 39, Via Leoni.

Sculptor.—Salesio Pegrassi, for marble carving applied to chimney-pieces, friezes, and works of art, Via Disciplino.

Plan for Visiting the Sights of Verona in topographical order.

N.B. The Piazza Sta. Anastasia is a central point of departure. The distances are considerable, but two days will suffice, with the occasional aid of a cab.

Ch. of **S. Anastasia*; **Duomo*; Ves-covado, and Biblioteca Capitolare; Ch. of S. Eufemia; *Piazza dei Signori*; Pal. del Consiglio; **Piazza delle Erbe*; Ch. of S. Maria l' Antica, and **Tombs of the Scaligers*; Corso; **Arco dei Borsari*; Piazza Vittorio Emanuele; **Amphitheatre*; Museo Lapidario; **Castel Vecchio*, and Bridge; Chs. of **S. Zenone*, of S. Bernardino; *Porta Stuppa*.

Porta de' Leoni; Ch. of **S. Fermo Maggiore*; Ponte alle Navi; ***Pincoteca*, and other collections in Palazzo Pompei; Cemetery; Ch. of S. Tomaso Cantuarens; *Pal. *Giusti* Gardens; Chs. of SS. Nazaro e Celso, S. Maria in Organo, **S. Giorgio*, and S. Giovanni in Valle; Barracks and Castel di S. Pietro; Ch. of S. Giorgio Maggiore; Ponte de Pietra.

Verona—"La degna"—a beautiful, interesting, and pleasant city, nobly placed, contains 60,000 inhab., and garrison of 6000 men. It was probably founded by the Euganei, and on becoming a Roman colony grew into one of the most flourishing cities of N. Italy. From its vicinity to the Alps, the climate is somewhat sharp, but healthy. The site of the city has been considered as the finest in the N. of Italy, and *Berni* has warmly sung its praises;—

"Rapido fiume, che d' alpestra vena,
Impetuosamente a noi discendi,
E quella terra sovra ogn' altra amena
Per mezzo a guisa di Meandro, fendi;
Quella chedi valor, d' ingegno è sipena,
Per cui tu con più lume, Italia, splendi,
Di cui la fama in te chiara risuona,
Eccelsa, graziosa, alma Verona.

Terra antica, gentil, madre, e nutrice
Di spirti, di virtù, di discipline;
Sito che lieto fanno anzi felice
L' amenissime valli, e le colline,
Onde ben a ragion giudica e dice
Per questo, e per l' antiche tue ruine,
Per la tua onda altiera che la parte,
Quei che l' aguaglia alla città di Marte."

The river *Adige* flows rapidly through the city, dividing it into two unequal portions, and turning numerous floating water-mills moored across the stream. It is crossed by five bridges, of which the one nearest the cathedral, the *Ponte di Pietra*, is a Roman work, with two of the ancient arches still remaining, the rest restored 1520. The floods of the *Adige* are tremendous. One, which took place in the 13th cent., is commemorated in the ancient frescoes of San Zenone. By such a flood in 1757 the *Ponte delle Nave* was entirely carried away. On the 31st of August, 1845, after three days' hard rain, the greater part of the town could only be traversed in boats.

The treaty of Luneville, 1801, gave the smaller portion of the city, on the l. bank, to Austria, the remainder to the Cisalpine republic.

In 1822, the *Congress of Verona*, convened chiefly with reference to the affairs of Spain, was held in *Palazzo Castellani*, where Prince Metternich resided for the time. The Duke of Wellington occupied the *Palazzo di Sambonifazi*, now called *Vela*; the Emperor and Empress of Austria, the *Palazzo Erbisti*, where they entertained the members in a dull, contracted, lofty saloon, in which a most miserable picture records the rendering of homage by Hungarian deputies to the Kaiser.

The city was surrendered by Austria along with the rest of Venetia, and now belongs to the kingdom of Italy.

The ground in the neighbourhood

of the city is fertile, and yields grain, wine, and fine fruit; but the main branches of industry are connected with silk and rice.

ROMAN REMAINS.

The ***Amphitheatre* or *Arena*, in the Piazza Vittorio Emanuele, is entered from arch No. 5, on the W. side (fee $\frac{1}{2}$ fr.). It is supposed to have been built between the years 81 and 117 of our era; consequently is contemporaneous with the Coliseum. The interior is nearly perfect, owing to the continuous care bestowed upon it. Most of the other Roman amphitheatres have suffered exceedingly from having been converted into fortresses, as at Arles and Nîmes, or considered as quarries for materials, as the Coliseum. The outer circuit was greatly damaged by an earthquake in 1184. The ruined portions appear to have been carried away, but the mass itself was diligently preserved. By a statute passed in 1228 it was enacted that every podestà, on taking office, should spend 500 lire upon the repairs of the *Arena*. And many other decrees in its favour have been since made; yet, notwithstanding all this care, 4 arches only are preserved of the outer circuit, which consisted originally of 72, being 8 less than in the Coliseum. A great number of the seats have been restored, yet, the operation having been performed gradually, the restorations are not apparent. There are now 44 steps existing, each 16 in. high, 28 in. wide, and what remains of the ancient ones slope 2 in. from back to front to throw off the rain-water. It is calculated that 22,000 spectators could have been seated. The greater diameter of the Amphitheatre is 511 ft.; (of the arena 262 $\frac{1}{2}$ ft.). The lesser diameter, 404 $\frac{1}{2}$; (of the arena, 146 ft.). The circumference is 1429 $\frac{1}{2}$ ft., and the height of what remains is, from the original pavement, 100 ft. It is built of white and red Verona marble, the substructions and vaultings beneath the seats being of good Roman brickwork. So much remains perfect of the corridors and entrances, that a clear idea of

the arrangements of an ancient amphitheatre may be obtained. There were 64 vomitoria, two of which (Nos. 5 and 12), were for gladiators, and 4 (Nos. 1, 8, 9, 16) for the entrance of wild beasts. There are chambers which seem to have been prisons, and others which were probably dens for wild beasts. Some portions of the underground arrangements which have been cleared out, lead to the idea that the waters of the Adige could be introduced into the arena for aquatic performances. The numbers sculptured on the arches of the outer circuit, to guide the spectators where to present their tickets, remain quite distinct—LXIII. LXV. LXVI. LXVII. The interior is frequently used for exhibitions of horsemanship, dancing on the tightrope, fireworks, &c. In the 13th cent. it was used for judicial combats; and it is recorded of some of the Visconti, that they received 25 Venetian lire for every duel fought there.

The *Roman Theatre*, on the l. bank of the Adige, near the E. end of the Ponte di Pietra (small fee to guardian), was built upon and against the sandy limestone rock. Its destruction began at a very early period. A decree of King Berengarius, dated 895, describes it as dilapidated, and permits all persons to demolish the ruinous portions; yet much of it was standing as late as the 16th cent., and Carotto, the painter, delighted himself with drawing and studying its remains. There is now little above ground, excepting fragments principally incorporated in other buildings (between the base of the hill S. Pietro and the Adige); but numerous fragments of sculpture have been dug up about it. A portion of the lowest tiers of seats can be seen, and the passages over which they were built, with fragments of columns, &c.

The **Porta dei Borsari*, an arch in the Corso to the N. of the Arena, like the Roman gates of Trèves and of Autun, is double. From the traces of the inscriptions in the friezes, it appears to have been built under the Emperor Gallienus, together with the

walls of the city in which it was inserted, about the year 265. The style of the architecture is very remarkable; pillars with spiral flutings, small arches or windows between columns and surrounded by pediments, and numerous other anomalies, rendering it a connecting link between the style of the Antonines and that of the darkest portion of the middle ages. The inscriptions were composed of bronze letters in relief fastened to the stones, as in the frieze of the *Maison Carrée* at Nîmes, and the words have been deciphered by the marks which they have left behind. But many antiquaries are of opinion that Gallienus merely caused the gateway to be fronted and ornamented, and that the mass of the building, the two lower arches in particular, belong to an earlier age. On the inside wall of this gateway will be seen some marks indicating the height to which the river has risen on occasions of great floods. There is one mark which shows that on the 5th October, 1868, the streets of the greater part of the city must have been deeply under water.

The **Porta de' Leoni*, at the corner of the *Via Racchetta* and the *Via Leoni*, not far from the *Ponte delle Navi*, is much less perfect, being only part of the original Roman double gateway, but is in better taste, and probably of about the same age. At each side is a Corinthian column, and above are three windows with pilasters. The inscription is "Ti. Flavius P.F. Noricus III., VIR.I.D."

FORTIFICATIONS.

These belong to *five* distinct periods. The earliest are those built by the Emperor Gallienus, of which the *Porta dei Borsari* and the *Arco di Gavi* (pulled down in 1805) were two of the gates: large masses of this wall remain, but generally incorporated in other buildings. The most apparent portion is in a lane called the *Viottole di San Matteo*. To these imperial walls succeed, in point of date, those attributed to Theodoric, and probably not much later than his

time. They are of great extent, built of alternate triplets of courses of stone and brick, the latter placed in herring-bone fashion, as also employed in the churches of this city, and doubtless imitated from this structure. Another line, beyond the Adige, is popularly attributed to Charlemagne. The fourth set, built upon the walls of Theodoric, was begun by the Scaligers, who crowned them with the picturesque forked battlements, and the towers which rise upon the bold and precipitous hills and add much to the beauty of the town. Lastly are the outworks of the Scaligerian walls, begun by the Venetians about 1520, according to the plans of several engineers. Ultimately they were completed from the plans of *Sanmicheli* (born at Verona 1484), who may be considered as the father of the science of modern fortification. Square and circular bastions had previously been introduced: of the latter kind a very remarkable one is yet subsisting, called the *Bastione Boccare*, containing within it a vast bomb-proof casemate, of which the vault is supported by a central pillar. But a circular bastion can never be perfectly flanked; and Sanmicheli, considering this defect, introduced the triangular and pentangular bastion; and the *Bastione della Maddalena* of this city was the first specimen of the defence which has become the basis of the present system of fortification. Sanmicheli also not only flanked the curtain, but all the fosse to the next bastion, the covered way, and the glacis. The mystery of this art consisted in defending every part of the inclosure by the flank of a bastion.

The gates designed by Sanmicheli still remain.

**Porta Stuppa* or *del Palio*, is near the centre of the line of the fortifications on the W. and S. sides of the city. "In this gate the mode in which Sanmicheli combined pure and beautiful architecture with the requisites called for in fortification may be seen displayed to great advantage. It is an instance of his wonderful ingenuity and taste."—*Gwilt*. This gate was

so called from the game of the *Pallone*, which used to be played near it.

Porta Nuova, through which passes the road to Mantua. "This gate has great architectural merit. It is a square edifice, supported within by a number of piers of stone, with inclosures or apartments for the guards, artillery, &c. The proportions as a whole are pleasing. It is of the Doric order, devoid of all extraneous ornament, solid, strong, and suitable to the purposes of the building.—For beauty, however, this gate is not equal to that of *del Palio*,"—*Guilt*. The *Porta Nuova* has been much injured as regards its architectural beauty, by enlarging the side entrances, rendered necessary for the traffic to one of the railway stations, which is just outside it.

The *Arsenal* is in the old palace of the Scaligers, the *Castel Vecchio*, on the banks of the Adige at the upper end of the Corso, erected in 1355 by Cangrande II. as a citadel, to keep the town in subjection. It is still a noble and picturesque pile, battlemented at the top. Within, the quadrangle has been much modernised, and some fine towers have been demolished, in adapting it to its present use.

Immediately adjoining the castle is the coeval bridge, the *Ponte del Castello*, also a picturesque object. It is of brick, turreted and battlemented. The arches are of unequal size; the largest is about 161 feet in span.

The fortified barrack upon the l. bank of the Adige, which forms a striking object in all the views of the city, stands upon the site of the *Castello di San Pietro*, which replaced the palace of Theodoric; and was built in part of Roman materials. Late in the middle ages it retained much of its pristine splendour; and, as the most prominent structure of their city, the inhabitants caused it to be engraved upon their seal. Many parts of the building were demolished for the purpose of building the church of San Pietro, which contained several capitals, columns, and other fragments of the Gothic structure. In 1393, Theodoric's palace was turned into a castle

by Gian' Galeazzo. But the Viscontis lost Verona in 1405, and other fortifications were added by the Venetians, to whom Verona then became subject. The remains of the building were blown up by the French in 1801. A convenient flight of steps leads from opposite the *Ponte di Pietra*, and the view from the terrace embraces the great plain of the Adige and Po, studded with innumerable towns and villages, with the Tuscan and Modenese Apennines in the background. Beyond the ruins of the ch. of San Pietro are the remains of the *Castel San Felice*, now crowned by a very strong fortress. This also was the work of Sanmicheli. The limestone of the hill abounds in fossil remains; and in the history of geology they are remarkable, as being amongst the first which excited curiosity, when a specimen of them was presented to the celebrated Fracastoro. He had read about them in Pliny and Theophrastus, and he came to the conclusion that they were not semblances, generated by the plastic force of nature, as was the opinion at the time, but had one day been real animals living in, and deposited by the sea.

The *Modern Fortifications* are amongst the most remarkable works of military engineering in Europe. Since 1815, when the city devolved to Austria, every effort was made to render it a stronghold of the first order. Detached forts were erected on every assailable point in its vicinity, and every summit commanding the town was fortified, extensive barracks erected within the fortifications, and an arsenal on an immense scale formed, so that the city thus became the key to the Austrian power in Italy.

SQUARES.

The *Piazza Vittorio Emanuele*, formerly *Piazza di Brà*, is the principal open space. On the E. side stands the Roman Amphitheatre, and near it is the building called *Palazzo della Gran Guardia Nuova*, built 1840, and now the Municipio. Over against the

amphitheatre is the Palazzo della *Gran Guardia*, a fine building now, principally used as a corn magazine, designed, 1610, by Andrea Milano, a pupil of Sanmicheli. Behind it are remains of an ancient wall attributed to King Theodoric. Near at hand are the Philharmonic Theatre and the Museo Lapidario.

Piazza dei Signori. Here are the palaces formerly inhabited by the *Scaligeri*, the lords of Verona, which upon their expulsion became the seats of the municipal government. In the centre stands a good colossal marble statue, by a native sculptor (*Zannoni*), of *Dante*, erected on his sixcentenary anniversary (May 14, 1865). The poet stands looking towards the house (*Palazzo della Prefettura*) in which he was so hospitably received in his exile from Florence, 1316, by Can Grande della Scala, as described by him in the following lines:—

“Lo primo tuo rifugio, e il primo ostello
Sarà la cortesia del gran Lombardo
Che in su la Scala porta il Santo uccello;
Ch' avrà in te sì benin riguardo
Che del fare e del chieder, tra voi due,
Fia primo quel che tra gli altri è più tardo.
Con lui vedrai colui che impresso fue,
Nascendo sì da questa stella forte,
Che notabili fien l' opere sue.

“Non se ne sono ancor le genti accorte
Per la novella età; che pur nove anni
Son queste ruote intorno di lui torte.

Ma pria che 'l Guasco l' alto Arrigo inganni
Parran faville della sua virtute
In non curar d' argento, nè d' affanni.

Le sue magnificenze cono:ciute
Saranno ancora sì, che i suoi nimici
Non ne potran tener le lingue mute.

A lui t' aspetta, ed a suoi benefici;
Per lui fia trasmutata molta gente,
Cambiano condizion ricchi e mendici;
E porteràne scritta nella mente
Di lui, ma non dirai.”

Paradiso, xvii. 70-92.

“Thy first retreat,—first refuge from despair,
Shall be the mighty Lombard's courtesy,
Whose arms the eagle on a ladder bear.
His looks on thee so kindly shall be cast,
That asking and conceding shall change
place,
And that, wont first to be, 'twixt you be
last.
With him shall one be found, who at his
birth,
Was by this ardent star so fraught with
grace,
His deeds of valour shall display his worth.

Not yet his virtue by the world is known,
So tender is his age; for scarce nine years
Around him have these rolling circles
flown;

But ere the Gascon's artifice deceive
Great Henry, he, all sordid hopes and fears
Despising, shall a glorious name achieve.
His deeds magnificent shall still proclaim
His praise so loudly that his very foes
Shall be compell'd to celebrate his fame.
Look thou to his beneficence; for he
Of fortunes in such manner shall dispose,
Rich shall be poor, and poor exalted be.
Stamp in thy mind these words of prophecy,
But be they not divulged.”

WRIGHT'S *Dante*.

but where he also learnt to experience—

“sì come sa di sale
Il pane altrui, e com' e duro calle
Lo scendere e 'l salir per l' altrui scale.”
Paradiso, canto xvii, 58-60.

The finest edifice in this square is the **Palazzo del Consiglio*, in the mixed style of the 15th cent., probably built by *Frà Giocondo*, whose portrait exists in bas-relief on the building close to the W. end. The building was restored and repainted 1874, and the interior gorgeously fitted up for the meetings of the council of the province. On the ground-floor is the old chapel of the Scaligers, cleared out and repaired. The interior is readily shown by the porter. *Frà Giocondo* (d. 1499), was an excellent scholar, architect, and engraver. He was the first who gave a correct edition of Vitruvius, and he discovered at Paris the letters of Pliny. Coupled windows and arches supported upon columns, pilasters with elegant arabesques, in a style similar to the Colleoni chapel of Bergamo, adorn other portions, all full of the merit of the cinquecento style. The Annunciation in bronze, in front of this palace, is a fine work of *Giovanni Campagna*. This building is surmounted by statues of those celebrated men claimed as Veronese, from having been born within the municipal jurisdiction, viz.:—*Pliny the younger*, though stoutly contested by Como, and apparently upon good grounds; for, though he speaks in his epistle of “our Verona,” this probably refers only to his rights of citizenship in the city.—*Cornelius Nepos*.—*Macer*, the author of the poem

upon the qualities and poisons of herbs and serpents.—*L. Vetruius Cerdo*.—But, above all, *Catullus*, who reflected as much credit upon Verona as Virgil did upon Mantua:—

"Mantua Virgilio gaudet, Verona Catullo."
OVID, *Amor.* iii. el. 15. 1, 5.

"Tantum magna suo debet Verona Catullo,
Quantum parva suo Mantua Virgilio."
MAET. XIV. ep. 195.

Of the modern period, and on the arch (*Volto delle foggie*) crossing the little street called "Fogge" is *Fracastoro*, equally eminent as a poet and a physician, and one of the three great masters of modern Latin poetry, Vida and Sannazaro being the other two. And, lastly, on the side towards the Piazza delle Erbe, stands *Scipione Maffei*, the historian of his native city.

The two palaces on the S. side of the Piazza were built by Mastino (1272), and Alberto della Scala his son; but having been several times modernised, no traces remain of their ancient splendour, of Giotto's frescoes, or of where once lived the "Altissimo poeta" during his sojourn at the court of the Scaligers. The palace on the E. is partly used for the courts of justice, but the principal part, including the Campanile, is turned into a prison. The palace on the W. is entirely a prison. All the prisoners of the province before trial, and all prisoners not sentenced to more than two years imprisonment, are confined in these buildings. The court of the palace on the W. is exceedingly curious, and the wretched sheds and shops which had been built there are nearly all demolished. * The *Campanile* of the *Piazza dei Signori* is a magnificent, lofty, and simple unbroken piece of brickwork, nearly 300 feet high, the building of which was commenced by the Lamberti family in 1172.

Communicating with the *Piazza dei Signori* on the S.W. side, is the **Piazza delle Erbe*, or vegetable-market, which was the Forum in the republican times of Verona, and still the central point of the life of the city, with many

old and picturesque buildings connected with its history. The small open *tribune* near the market-cross occupies the place of an older building, to which the newly-elected Capitano del Popolo of the Free City, after having heard mass at the cathedral, was conducted, and in which, after he had addressed the people, he was invested with the insignia of office. In after times the sentences of condemned criminals were pronounced from this tribune. Proclamations were made from it, and debtors were here compelled to submit to a humiliating punishment. If the *fountain*, with statue of Verona, in the centre of the Piazza, was first erected by King Berengarius in 916, it was restored and provided with an additional supply of water by Cansignorio, the ninth ruler of the Scaliger family, in 1368. The same Cansignorio erected the *tower* at the further end of the square, and placed in it the first clock erected at Verona. The building on one of the sides of the Piazza, with arcades and pointed windows, is an Exchange, called the *Casa dei Mercanti*, and was built for that purpose by Alberto della Scala, in 1301. On it is a good statue of the Virgin, by *Campagna*. The *pillar*, of a single block of Veronese marble, at the end of the Piazza, was set up in 1524 by the Venetians, to whom Verona was then subject, to support the lion of St. Mark. The name of the architect, as may still be read on the base, was *Michael Leo*. The bronze lion was thrown down when the republic of Venice expired in 1797. At the end of the Piazza near this pillar is the *Palazzo Maffei* (now *Tresa*, see under *Palaces*). The fronts of several houses in this Piazza are decorated with frescoes, some of which have recently been restored.

A passage at the S.E. corner of the Piazza dei Signori leads to the

**TOMBS OF THE SCALIGERS (custodian always in attendance—small fee). These singular white marble monuments, of a mixed pointed and Lombard style, stand close to the ch. of *Santa Maria l'Antica*, which had been the

parish ch. and family burying-place of the Scaligers, before they rose into power. "They are of singular interest, not only for the excessive beauty of the group of marble and stone which, in the busiest highway of the city, among tall houses and crowds of people, has made this churchyard, for some five hundred years, the central point of architectural interest, but because they give us dated examples of the best pointed work during nearly the whole time of its prevalence in Verona."—*Street*. They are in a small churchyard inclosed by a beautiful iron railing or trellis-work, consisting of open quatrefoils, in the centre of some of which is the *scala*, or ladder, the armorial bearings of the family. The origin of the family of the Scaligers, or more properly of the *Della Scala*, is not known. We find them at Verona in 1035. In 1257 two brothers, Bonifacio and Frederico della Scala, of the patrician order, were beheaded by Eccelino da Romano. Their fate first gave the name a place in history. In 1261, after the death of Eccelino, the unanimous voice of the people of Verona, then a free town, raised *Mastino della Scala* to the office of "Capitano del Popolo." He had been a soldier of fortune in the army of the tyrant. He governed Verona wisely and moderately for 15 years. After escaping several state conspiracies, he was killed by some of the members of a disaffected family, who considered that he had aggrieved them by delaying the punishment of an offender against their honour (1277). This assassination took place under the archway in the Piazza dei Signori; which retains from that circumstance the name of "*il volto barbaro*" to the present day.

The *tomb of Mastino*, as it now exists, is a plain sarcophagus, ornamented only with a cross. The canopy which covered it has been destroyed, and the stones employed for paving the ch., whilst the sarcophagus itself was afterwards appropriated by a member of the Nogarola family. The original inscription is, however, preserved.

Mastino was succeeded by his brother Alberto I., who, during 24 years, kept the turbulent factions in order, and sowed the seeds of commercial prosperity. These two superior men were the founders of the greatness of their house. Alberto, who had served as Podestà of Mantua, was esteemed and loved for his pacific virtues; and was installed amidst the shouts of "Viva Alberto, assoluto oggi e per sempre"; and if any portion of the legal power of the old commonwealth had still existed, it now wholly expired. Alberto died in 1301.

A sarcophagus standing on the ground, without inscription, is attributed to *Alberto* by immemorial tradition. Upon it is sculptured the Signore, riding in full state, with sword in hand.

To Alberto succeeded, in 1301, his second son, *Bartolomeo*, a gentle and humane prince, who died in 1304. In his time (in 1302) lived Romeo de' Montecchi, and Giulietta de' Cappelletti, or de Capelli, immortalised by Shakespeare. A sarcophagus said to be that of Bartolomeo, is shown.

Upon the death of Bartolomeo, *Alboino I.* was called by acclamation to the supreme authority. Henry of Luxemburg was then prosecuting his plans for the re-establishment of the imperial prerogative; and Alboino in 1311, surrendering his authority as Capitano del Popolo, received it back from the Emperor as Imperial Vicar in Verona; a concession by which the dignity was confirmed to the family. Alboino, who had been originally intended for the church, was not well able to sustain the government, and he called in the assistance of his brother Francesco, better known by the name *Can Grande*, who was associated with him by the Emperor Henry VII. as joint vicar of the empire.

The *tomb of Alboino* is shown by the custode, but on doubtful authority. Cangrande was a Ghibelline in heart and soul; and, whilst he acquired the possession of Vicenza, Padua, Feltre, Belluno, and Bassano, by force or policy, the grant of the vicarial powers

gave a legitimate tenure to his dominions.

The court of Cangrande was the most magnificent of the age in Italy, and exhibited a combination of military splendour and profuse hospitality with liberality to the stranger and encouragement to literature. His palace became the refuge for all who, entertaining his political opinions, had in anywise subjected themselves to persecution; and it was here that Dante found an asylum, having been first received by Alboino. Cacciaguida foretells to Dante his retreat, and describes the court of Verona, and character of Cangrande, in the lines quoted above (see statue of Dante).

Can Grande, or the Great Dog, died in 1329. Many conjectures have been made to account for his strange nickname.

The tomb of *Cangrande I.*, executed by *Bonino di Compione*, forms a species of portal to the ch. of Sta. Maria Antica. It is composed of 3 storeys; columns support it; upon the sarcophagus the Signore is extended in his peaceful robes, girt with his sword; above, on a pyramid, is the equestrian statue of the warrior, in full armour. The sarcophagus rests upon figures of mastiff dogs supporting the shield charged with the ladder; and the mastiff's head equally appears as the crest of the helmet.

Cangrande was succeeded by Alberto II., his nephew, the sixth della Scala who ruled Verona. The seventh was Mastino II., the nephew of Alberto. From his time the history of the family, instead of exhibiting statesmen and heroes, becomes a melancholy and revolting picture of misfortune and crime. Mastino II. was vain, weak, and unprincipled. He was surrounded by a brilliant Court: Treviso, Vicenza, Bassano, Brescia, Parma, Reggio, and Lucca, all acknowledged him as their lord; and he had won Padua from the powerful family of the Carraras. Having abandoned the imperial party, he was fixed upon by Pope Benedict XII. as the head of the league or alliance of the Guelphs against the Viscontis, the leaders of the Ghibellines. But he

lost several of the most important of the possessions which had been under his authority. He died in 1351.

The tomb of *Mastino II.*, at one corner of the churchyard, also exhibits the double effigy; the equestrian warrior on the pyramid, and the recumbent sovereign on the sarcophagus. This monument, executed by *Perino*, a Milanese sculptor, dates from 1380.

The eighth ruler, *Cangrande II.*, who built the Castel Vecchio, and the great adjoining bridge over the Adige, was murdered 1359 (his tomb is shown, but its authenticity is doubtful), after a troubled reign of eight years, and succeeded by his brother, *Can Signorio*. On his death-bed he ordered the execution of another brother, Paolo Alboino, the crime being instigated by his desire of preserving the succession in his own descendants, which he feared might be endangered if this brother had been suffered to survive him. Next to insuring the inheritance of Verona to his sons, his most earnest passion in his latter days (he died in 1375) was the erection of his most sumptuous mausoleum during his lifetime.

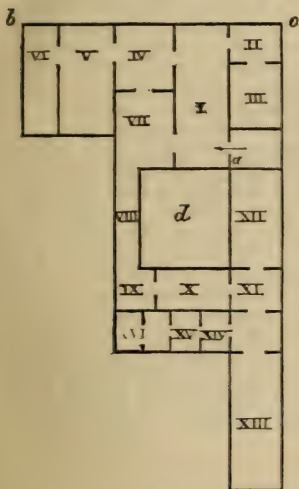
The tomb of *Can Signorio*, which forms 4 storeys, also surmounted by an equestrian statue, is exceedingly elaborate. The plan is hexagonal; and 6 Corinthianised Gothic columns support the lower storey. The basement is surrounded by an iron trellis, of richer pattern than that of the rest of the cemetery. Upon the pilasters which support it are the 6 warrior saints, St. Quirinus, St. Valentine, St. Martin, St. George, St. Sigismund, and St. Louis. Beneath the gable of the third storey are allegorical figures of virtues; Faith, with the star upon her breast; Prudence, Charity, and three others. The figure is recumbent upon a sumptuous sarcophagus. An inscription, in Gothic letters, preserves the name of *Bonino di Campiglione*, who was both the sculptor and the architect of this sumptuous pile.

PICTURE GALLERY AND MUSEUMS.

The *Pinacoteca* forms part of the *Museo Civico* (open daily, 1 fr.) at the

Palazzo Pompei alla Vittoria, facing the Adige, and immediately below the Ponte delle Navi, the lowest of the bridges on the river. The *palace, a handsome edifice, the front consisting of a Tuscan or rustic basement, surmounted by an elegant Doric portico, was an early work of *Sanmichele*, and was bequeathed by its last owner, Count Pompei, to his native town a few years since for its present purpose. Catalogue of part only.

PINACOTECA, OR PICTURE GALLERY,
VERONA.



- a. Entrance to Gallery from stairs.
b. c. Façade overlooking the Adige.
d. Great court of palace.
i to xv. Different Halls of Pictures.

The *Ground-floor* contains a series of *casts* from Canova's principal works, bequeathed by the Marquis Pindemonte; a very interesting collection of *fossil plants*, and of fishes, from Monte Bolca, formed by the late Professor Massolongo; several Etruscan and Roman *antiquities*, forming the collection of Count Verita, and mostly fragments from the Roman theatre near the Ponte di Pietra.

In the vestibule is the great Bell,
N. Italy.—1877.

cast in 1370, formerly in the tower of the Piazza delle Erbe.

The * *Picture Gallery* was removed in 1858 from the Palazzo del Consiglio, and is now arranged in a handsome suite of apartments forming the *first floor* of this palace.

The painters whose works should be studied at Verona are *Girolamo dei Libri* (1472–1555), *Carotto* (1470–1546), who studied under Mantegna, and *Morando*, often styled *Cavazzola* (1486–1522), a pupil of Francesco Morone. Their pictures are rare out of Verona. Good examples of Mantegna, Bartolomeo Montagna, Moretto, and Paolo Veronese are also to be seen in the churches at Verona.

The first *three* rooms contain the collection bequeathed by Dr. *Bernasconi*. This part of the Gallery is very unsatisfactory in regard to the genuineness and value of the pictures, from the number of false names (three Raphaels, a Correggio, &c.), and from the audacious way in which many pictures, whatever they may have been originally, have been repainted.

SALA I.

9. *Paris Bordone*, portrait.
12. *M. A. Caravaggio*, Joseph's coat brought to Jacob.
31. *Paolo Veronese*, Baptism of Christ.
34. *Perugino*, Virgin and the two infants.
47. *Van Dyck*, Portrait of a lady.
48. *Tintoretto*, Portrait of a Doge.
49. *Moretto*, Tobit and the Angel.
52. *Titian* (?), Virgin and Child and infant St. John.
71. *Giulio Romano*, Holy Family.

SALA II.

76. *B. Montagna*, St. Biagio and a Bishop.
78. *Caroto*, Madonna.
82. *Correggio* (?), Head of an angel.
86. *Giov. Bellini*, Presentation.
87. *Raphael* (?), Adoration of the Magi.
105. * *Cima*, Madonna.
141. *Parmegianino*, Holy Trinity.

151. **Fr. Francia*, Virgin and Child.

155. **Girolamo dai Libri*, Madonna.

SALA IV.

272. *Caroto*, Adoration of the infant Saviour.

351. *Giolfino*, Madonna.

74. **Paolo Veronese*, a Deposition, and near it a full-length portrait of Count Pace Guarienti.

364. *Girol. dai Libri*, Baptism of Christ, and near it the Madonna with St. Sebastian and St. Roch.

SALA V.

393. **Girol. dai Libri*, Adoration of the infant Saviour. Three other pictures of his (375, 376, and 392) of the Madonna and Saints are worthy of notice, particularly that with St. Peter and St. Andrew, and that with St. Joseph, the Archangel Raphael, and Tobit.

— *Paolo Veronese*, Music, a fresco from Treviso transferred to canvas.

SALA VI.

— *Turone*, Ancona in five compartments of the Trinity and Saints (1360).

339. *Cimabue* (?), Old Testament history in 30 sections.

419. **Morandi* (*Cavazzola*). The pictures of this master in this and the end room were removed from the ch. of *S. Bernardino*. The centre of this set, the Deposition (1517), is very fine — “a marvellous transition from the realism of the 15th cent. to the noble free character of the 16th, not to an empty idealism. The splendid large-sized Madonna with Saints (1522) reminds us of the Ferrarese painters in the whole treatment and also in the excellent landscape.” — *Cic.*

428. **C. Crivelli*, Madonna and Child.

435. **Vittore Pisano*, Madonna in a garden.

438. **Giacomo Bellini* (the father of Giovanni and Gentile), a Deposition, tempera.

446. *Falconetti*, the Sybil announc-

ing to Augustus the Advent of the Messiah.

SALA XIV. contains some battle-pieces in which the Veronese figured by *Paolo Farinati*, and *Brusasorci*.

A gallery at one side of the court contains a number of engravings given by Count Alessandro Pompei, and there is a valuable collection of over 20,000 coins, with very complete catalogue. In the 4th room is (No. 258) a design on parchment, by *A. Mantegna*, representing a Pagan sacrifice.

The MUSEO LAPIDARIO contains a valuable collection of ancient marbles, disposed in a cortile adjoining the *Teatro Filarmonico*, Piazza di Vittorio Emanuele. It was begun by the *Accademia Filarmonica* in 1617; and *Scipione Maffei* bestowed upon it his collections, adding to their value by the description which he published of them in the *Museum Veronense*. Many important additions have been subsequently made, and the collection is full of monuments illustrating points of archæology and of local interest, though a considerable number were never returned from Paris after being carried off there 1797. The porticoes under which these antiquities stand were built by the Philharmonics, each member contributing one of the 42 arcades designed by *Pompei*, 1745.

CHURCHES.

The *Duomo* (*Sta. Maria Matricolare*) is attributed on insufficient authority to Charlemagne, before whose time a church had been erected on the spot in honour of the Virgin, on the site, and with the materials, of a temple of Minerva. The episcopal chair was transferred here in 806. The greater part of the existing cathedral was probably rebuilt in the first half of the 12th cent., as a new sacristy was built in 1160, and in 1187 Urban III. reconsecrated the edifice. The apse at the E. end, and a portion of its sides, are in a very different style from the rest of the building, and perhaps a remnant of the original

Roman church. The vaulting of the *Duomo* was begun in 1402, but not finished till 1514. In 1534 further alterations (the choir, screen, and the chapels placed along the S. wall) were made under the direction of *Sanmicheli*. The façade, in Italian Gothic, is good, but injured by a huge clock-face.

The handsome porch must have formed part of the new building, and belongs, therefore, to the 12th cent. Four columns, the lower columns resting on griffons, support two arches, one over the other. This mode of supporting columns seems to have been common in Italy in the 12th and 13th cents. The *Paladins, Roland and Oliver, who guard the entrance, may be supposed to have been introduced with reference to the traditionary connection of Charlemagne with this building. The Lombard imagery no longer appears as an ornament of the mouldings, but the under-side of the arch which forms the vault of the porch exhibits a variety of grotesque images and symbols.

On the l. of the door, Orlando in his rt. hand holds the sword with which he is fabled to have cleft the Pyrenees; upon the blade its name is inscribed, divided into its four syllables, Du-rin-dar-da. His shield, straight at top, is pointed at the bottom, and ornamented with a species of Etruscan scroll-work. His l. leg and l. foot are armed in mail; the rt. leg and rt. foot are bare. Opposite to him is his companion Oliver: his shield is like that of Orlando; and he is armed not with a sword, but with a truncheon or mace, to which is appended a ball held by a chain. Such a weapon, supposed to have belonged to him, was until the last age preserved in the monastery of Roncesvalles, thus showing the *authority* of the traditions according to which the sculptures were formed. It is a remarkable circumstance that the combined peculiarities of the arms and armour of Roland and Oliver are found in Livy's account of the Samnite warriors: "The shape of their shield (he says) was this: broad above to cover

the breast and shoulders, embossed with silver or with gold, flat at top, and wedgelike below,—'spongia pectori tegumentum,'—and the l. leg covered by the ocrea." Maffei supposes that the *spongia* is the ball wielded by Oliver, and which represents, to a certain degree, a sponge in its form.

In the semicircle over the entrance is an ancient bas-relief, representing the Adoration of the Magi; it has been coloured, and the blue ground is yet visible: beneath are three female heads, well executed, inscribed *Fides*, *Spes*, *Caritas*. Among the grotesques of this portal is a hog standing upright on his hind-legs, dressed in a monk's robe and cowl, and holding in his fore-paws an open book, upon which is inscribed A. B. PORCEL.

The porch on the S. side of the ch. consists of two ranges of columns, with strange mystical or satirical sculptures.

The interior is striking from its spaciousness. The clustered columns have curious capitals and support pointed arches. The more modern portions are exceedingly rich. An inscription in the N. aisle commemorates the death and the works of the celebrated *Pacificus*, Archdeacon of Verona (778-846). His name is written in three languages—*Pacificus*, *Salomon*, *Irenæus*. Seven churches were founded by him at Verona, and he repaired the cathedral 30 years after Charlemagne's death. He had great skill as an artist in wood, stone, and metal, and he also invented some machine for telling the hour by night; but there is no reason to suppose that a striking clock was intended. His epitaph also claims for him the merit of having been the first glossator of the Holy Scriptures. A curious epitaph marks the burial-place of *Pope Lucius III.*, who, like many other of the mediæval pontiffs, was driven from his see by the disturbances of the unruly Romans, and compelled to take refuge at Verona, where, after holding a very important ecclesiastical council, he died 1185. Amongst the later monuments is that of the poet *de*

Cesaris, with good statues of Religion and Poetry, and surmounted by his bust. The highly effective curved colonnaded marble screen, inclosing the choir is by *Sanmicheli*. On each side of the choir is a chapel with good arabesque reliefs on the pilasters. The Duomo formerly boasted of many fine paintings; but several have been removed. The **Assumption, by *Titian*, in the first chapel on l., has resumed its place here after travelling to Paris.—“The apostles at the empty grave gaze full of emotion and adoration, look upwards to her who is soaring aloft alone. The execution is of high excellence.”—*Cic.* Others worthy of notice are—*Moroni*, St. Peter and St. Paul; *Giolfino*, the Last Supper; **Farinati*, the Virgin and Child; **Liberale*, the Adoration of the Three Kings, with a rich landscape. The bronze statue of our Saviour is by *Giovanni Battista di Verona* (fl. 1500). The presbytery in which it stands is by *Sanmicheli*, and the walls and mouldings are painted in fresco by *Francesco Torbido*, called *il Moro*, from the designs of *Giulio Romano*. The **chapel of S. Agata*, on rt. of high altar, contains a fine sculptured shrine of the saint, of the 14th cent.; the pilasters at the entrance, covered with handsome arabesque reliefs, were executed in 1508 by *Paolo del Abrio*. In scraping off the whitewash on the sides of the aisles, some good frescoes were discovered: those on the l. or N. side are attributed to *A. Mantegna*, on the S. to *Giovanni Falconetti*; there is reason to believe that this bedaubing took place after the period when the Plague raged at Verona in 1348, and when this ch. was converted into an hospital (*J. M.*, July, 1872), in order to remove the infection. The paintings are in good preservation and the colours very brilliant.

The *Baptistery* (also called the church of *San Giovanni in Fonte*) is said to have been built between the years 1122 and 1135: the older baptistery having been destroyed by an earthquake in 1116. In the centre is a large octagonal **font*, 31 ft. in cir-

cumference, hewn out of a single block of Verona marble. A frieze of small Lombard arches, supported by grotesque heads, runs round the summit. On the faces are represented the following subjects: the Annunciation, the Visitation, the Birth of our Lord, the Angels appearing to the Shepherds, the Adoration of the Magi, Herod commanding the Slaughter of the Innocents, the Execution of his Decree, the Flight into Egypt, the Baptism in the Jordan. The sculpture is in a rude style. In the middle of the great basin there is an inner basin, an arrangement often seen in ancient baptismal fonts; the inner space having been intended for the priest to stand in whilst the catechumens were being immersed in the water of the larger basin. The picture of the Baptism, over the high altar, is by *Paul Farinati*.

The *Cloister* of the cathedral has been modernised in the upper storey, for it had originally a double arcade. It has on the E. side two ranges of arches in the height of the gallery; each arch rests on a pair of columns, and each pair is of a single piece of red marble, the capitals and bases being united. Adjoining is a fragment of what is said to have been a church before the erection of the present cathedral. It is merely a rectangular room, with a groined vault supported on columns.

The *Biblioteca Capitolare*, which is entered from the cloister, is one of the important collections in Italy for sacred and Patristic literature. It was first formed by *Pacificus*, and contains a large proportion of very early MSS., some of the 4th and 5th cents. Here *Petrarch* first read the *Epistles* of *Cicero*; and the library is yet an unexplored mine for the historical, ecclesiastical, and liturgical inquirer. Many of the MSS. are palimpsests, and one of them furnished the ‘*Institutes* of *Gaius*,’ an elementary treatise designed for the use of law students, and presenting a synoptical review under three heads (persons, things, actions), of the jurisprudence of the time of *Antoninus Pius*, and *Marcus Aure-*

lius. It was known that this treatise was the foundation of the 'Institutes of Justinian,' but not a fragment of it could be found. "A rumour, devoid of evidence," says *Gibbon*, "has been propagated by the enemies of Justinian, that the jurisprudence of ancient Rome was reduced to ashes by the author of the Pandects, from the vain persuasion that it was now either false or superfluous. Without usurping an office so invidious, the Emperor might safely commit to ignorance and time the accomplishment of this destructive wish. Before the invention of printing and paper, the labour and the materials of writing could be purchased only by the rich; and it may reasonably be computed that the price of books was a hundredfold their present value. Copies were slowly multiplied and cautiously renewed: the hopes of profit tempted the sacrilegious scribes to erase the characters of antiquity, and Sophocles or Tacitus were compelled to resign the parchment to missals, homilies, and the golden legend." Years after the death of *Gibbon* his sagacity was verified by the zeal of *Niebuhr*, who, when on his way to Rome in 1816, examined this library: two small fragments relating to jurisprudence, not palimpsests, had been published by *Maffei*, but he had not ascertained their author. *Niebuhr* suspected that they were parts of the 'Institutes of Gaius'; and upon further examination he discovered nearly the whole of the remainder palimpsested beneath the homilies of St. Jerome. In the process of destroying the overlying homilies and restoring the text beneath by means of an infusion of gall-nuts some portions of the parchment were rendered illegible, but in the main the lost work has been reproduced. Of the other palimpsests is a Virgil of the 3rd or 4th cent., under a commentary by St. Gregory on the Book of Job, in Longobardic writing of the 8th. It may be older than the Virgil in the Laurentian Library at Florence. Here also may be seen the baptismal certificate of Prince Charles Edward Stuart, the young Pretender, dated "Roma, ultima De-

cemb. 1720";—a diptych of the Consul Anastasius in the 6th cent.—and inedited poems by Dante.

The *Vescovado* (*Bishop's palace*) has been altered and rebuilt at various periods, but principally about the year 1356. One of the courts with fanciful columns is striking, and this edifice exhibits in its more modern portions many curious modifications of the cinquecento style, particularly in the portals attributed to *Fra Giocondo*. Of the bronze doors, the N. one with three or four panels is of the 9th cent., the rest of the 12th. Many of the paintings have been carried off, but in the *Sala dei Vescovi* a series still remains of the portraits, by *Brusaporci* (?) of the bishops of Verona from Euprepis to Cardinal Agostino Valerio in 1566—of course the greater number are imaginary. In the principal court stands a fine colossal *statue of a crowned female holding a crown, with the artist's name, *Alessandro Vittoria*.

There are about 40 churches in Verona; the following are the most remarkable:—

**Sant' Anastasia*, at the E. end of the Corso, near the river, is one of the most complete and representative Gothic brick chs. in the N. of Italy. The main fabric was begun in 1260, but the casing of the front not till 1426. The façade was to have been enriched with bas-reliefs, but this work had been only begun. Of the doorway in its west front architects speak with enthusiasm. "You feel," says Mr. G. E. Street, "as though Fra Angelico might have painted such a door in a Paradise, and as though it were too fair to be real. The woodwork of the door should be noticed for its simple effective design. In the interior twelve circular pillars support pointed arches and separate the nave from the narrow aisles, whilst the short choir terminates in an apse of 5 sides. The transepts are short, with 2 chapels opening out of each; and in the angle between one of them and the choir is a square tower, terminating in an octagonal spire. All the arches and vaultings

are obtusely pointed. The springing of the middle vault hardly exceeds the points of the arches into the aisles; and the windows of the clerestory are circular and very small. Its dimensions are 75 ft. wide and 300 ft. long. The ch. is rich in paintings and altars; and it appears to have been originally entirely covered with frescoes, but many of them are almost destroyed; those, however, in the spandrels of the vaulting are remarkable on account of their beauty and fine preservation. *Obs.* the 2 basins for holy water, supported by grotesque figures; the one on the l. is by *Gabriele Cagliari*, the father of Paolo Veronese.—1st chapel rt. the **Fregoso Altar* and Chapel, by *Danese Cataneo*, 1565, which Vasari considers as one of the finest in Italy.—2nd on rt. the *Altar of St. Vincent*, built of grey marble, the pillars on each side of Fior di Persico; the Patron Saint is by *Rotari*: above is a curious fresco, in tolerable preservation. Notice the boldly executed arabesque bas-reliefs round the 2nd and 3rd altars, tortoises, lizards, birds and their nests, &c.—3rd altar on rt. **Christ in the Tomb*, by *Caroto*, some of the figures by *Liberale*.—4th altar, St. Martin, on horseback, a large altarpiece, by *Caroto*. The last chapel rt. contains a curious 15th-cent. piece of sculpture, a Deposition from the Cross.—*Altar of the Centrago Family*, rt. transept: the **Virgin between St. Augustine and St. Thomas Aquinas*; an excellent picture by *Francesco Morone* (or *Gir. dei Libri*). The Chapel of *S. Gemignano*, the last rt. from the choir, has fine frescoes (probably by *Altichieri*) connected with the Cavalli family, and a Gothic tomb.†—The next is the *Pellegrini Chapel*, in which are curious bas-reliefs, 15th cent., in terra-cotta, of the life of our Saviour. The Descent from the Cross is the best, in which the artist has introduced a fine figure of one of the *Pellegrini* family. Here are also two good red marble Gothic monuments of the *Pellegrinis*, and some curious ancient

frescoes, in which portraits are introduced of members of the *Alighieri* and *Bevilacqua* families; the best is that of the Virgin surrounded by saints, with the donatorio presented to her. Over the arch of the chapel is a St. George, much injured, by *Vittorio Pisanello*; the foreshortenings and projections, as usual, remarkably skilful.—*High Altar*: *Torelli*, the Death of St. Peter Martyr, imitated from Titian; **tomb of Cortesia Serego* (d. 1432), the brother-in-law and general of Antonio della Scala. The *Lavagnoli Chapel*, 1st on l. of choir: curious frescoes in the style of Mantegna; and a fine tomb of the family.—*Sacristy*, out of l. transept: over the door, a huge ugly picture, the Council of Trent, by *Falcieri*, with no merit as a work of art, but curious as a nearly contemporary memorial of that assembly. Within are some good pictures by *Brusasorci*: the altar-piece, with saints, and portraits of members of the Dominican order.—*Chapel of the Rosary*, last on l. side, built from the designs of *Sanmicheli*: the altar-piece, in distemper, in a Giottesque style, contains portraits of Mastino II. della Scala, and his wife Taddea Carrara, kneeling before the Virgin; injured by time; the features of Mastino are remarkably expressive of his character. The angels above the altar are by Orbetto.—The *Miniscalchi Chapel*: Amongst its many decorations the principal is the Descent of the Holy Spirit, in fresco, by **Giolfino*.—Cenotaphs have been erected of *Cassali*, the author of the *Storia Critica dell' Algebra*, a work of great merit; *Cagnoli*, the mathematician; *Targa*, the translator of Celsus; and of *Lorenzi*, a poet. Much of the marble called *bronzino*, from the metallic sound which it emits when struck, is introduced into this church. The pavement is formed of most tasteful designs in white, grey, and red marbles.

On the N. side of the square, before this ch., is the interesting 14th-cent. Gothic Chapel of *San Pietro Martire*, which, with the adjoining buildings, formed a part of the convent of Sant' Anastasia. The edifice is now the

† The Arundel Society has published 'The Monuments and Frescoes in the Cavalli Chapel,' by John Ruskin, Esq.

Liceo, or college. Over the entrance, on the side of the square, "supported on a large slab of stone, corbelled forward and balanced upon the top of a thin wall" (*Street*), is the

**Monument of Guglielmo da Castelbarco* (d. 1320, the friend and adviser of the Scaligers, and one of the benefactors of S. Anastasia), a lofty Gothic canopy, the four bearing shafts of white marble, the rest red, beneath which rests the marble sarcophagus, supported on the backs of couchant lions, and bearing the recumbent effigy. "As far as I know or am able to judge (says Mr. Ruskin), the most perfect Gothic sepulchral monument in the world is the 4-square canopy of the (nameless?) tomb standing over the small cemetery gate of the ch. of St. Anastasia at Verona."

And he alludes to it again as "this pure and lovely monument, my most beloved throughout the length and breadth of all Italy;—chief as I think among all the sepulchral marbles of a land of mourning." There are other good 14th-cent. tombs within the courtyard of the convent.

San Bernardino: monastic in its outward aspect, and flanked by 2 cloisters full of decayed and broken tombs. The ch. was built about 1499, after the great pestilence, and restored 1859. *Obs.* its fine rood and organ-loft. In the 1st chapel rt. are some damaged frescoes by *Giolfino*. In the 2nd *Bonsignori*, the Virgin between St. Jerome and St. George, dated 1488. His paintings are rare out of Mantua.—In the 5th chapel is a Crucifixion by *F. Morone*, 1498, and on the l. side of the same chapel are three frescoes by *Giolfino*. In one of them the painter has introduced a view of the Piazza di Brà (now Vittorio Emanuele) as it stood in his time—an interesting topographical memorial. Annexed to the ch. is one of the finest works of *Sanmicheli*, the little circular ***Capella Pellegrini*, "whose beauty, we think, has scarcely ever been surpassed, and which exhibits, in a striking degree, the early perfection of the Venetian school. It was not finished under Sanmicheli, and ble-

mishes are to be found in it; it is, nevertheless, an exquisite production, and, in a surprisingly small space, exhibits a refinement which elsewhere we scarcely know equalled."—*Gwilt*. In the pavement some coloured marbles are introduced. In the upper cloisters, and in what was once the library, are some frescoes by *Fran. Morone*, discordant, however, in style.

Sta. Elena, adjoining the baptistery of the cathedral, contains some curious ancient tombs and inscriptions. *Obs.* that of Theodorus, one of the cardinals of the time of Lucius III.; about 1177. The painting by *Felice Brusasorci*, of St. Helen and other saints, is a pleasing composition—*Liberale*, St. Helen and St. Catherine, dated 1490. In the crypt is a curious early Christian mosaic.

Sant' Eufemia, N. of the Corso, near the Porta Borsari, a fine brick building of 1262, but modernised, and with 15th-cent. façade. It contains several paintings of the Veronese school, of which the best are those by **Caroto* in the Chapel degli *Spolverini*. They are considered as the finest of his productions. In the chapel on the rt. of the choir is a signed picture by *Carotto*, in which the three archangels are represented with the heads of women! On the side wall of the choir Carotto painted the History of Tobias: of these pictures the lower one is graceful; the mother of Tobias embraces her daughter-in-law, while Tobias himself heals the eyes of his blind father. These frescoes are in some parts painted over and much injured.—In the 3rd chapel on rt., *D. Brusasorci*, the Virgin in Glory; below, St. Roch, St. Sebastian, S. Agostino and S. Monica.—In 1st chapel on l., *Moretto*, St. Onophrius and St. Anthony the abbot. There are also several monuments in this ch. Two are remarkable for their connection with Petrarch—the tomb of *Rinaldo di Villa Franca*, one of Petrarch's correspondents, and that of *Pietro del Verme* and *Luchino* his son. The latter was a Condottiere of considerable fame, to whom Petrarch dedicated his treatise upon

the virtues needed for a commander. Outside the ch., close to a side-door (over which is a faded 15th-cent. fresco of St. *Augustine, by *Stefano di Zevio*), the monument of *Marco and Pier Antonio Verita*, by (?) *Sanmicheli*, has much merit. The cloister is from the designs of *Sanmicheli*. The antiquary and historian *Panvinio* and Cardinal *Noris* were Austin friars in the convent of Sta. Eufemia, and *Fracastoro* was buried here.

**San Fermo Maggiore*. This brick ch. has the epithet of "*Maggiore*" from its size, and "affords the best detail of brickwork in all Italy."—*G. E. Street*. Its foundation may be traced as far back as 751, though the crypt does not appear to have been built before 1065. It originally belonged to the monks of St. Benedict, passing to the Franciscan friars in the 13th cent. The rows of little arches are some of them trefoil-headed. The door in the façade is round-headed, with a profusion of ornamented mouldings. It has no rose in the front, but, instead, are 4 lancet windows with trefoil heads. Over these is a smaller window, divided by small shafts into 3 parts, and a small circular opening on each side of it. There is no tracery. The building ends in a gable, whose cornice is loaded with ornament, with 3 pinnacles rising above it. 1. of the principal entrance in the façade is the sarcophagus of *Cangrande's* physician, *Fracastoro*.

The interior is in a fine and bold Gothic style, built between 1313 and 1332. The singular open roof is of walnut-wood. In the chapel of the *Alighieris*, in the S. transept, are 2 sarcophagi of the last members of the family of Dante. They were erected by *Francisco Alighieri*, sixth in descent from the poet, to the memory of his brothers *Pietro* and *Ludovico*. *Francesco* was eminent for his literary acquirements; he was also much addicted to the study of architecture, and made an excellent translation of *Vitruvius*. Until its extinction this family continued in great prosperity and honour at Verona. Two of the descendants of Dante took his name;

and hence on the epitaph the father of *Francesco* and his brother is designated as "Dante terzo." A daughter of *Francesco* married into the noble family of *Serego* of Verona, which, under the name of *Serego Alighieri*, still represents the descendants of the great poet. *Torrello Saraina* chapel, 3rd on rt., built by the historian of Verona of that name in 1523: an excellent cinquecento specimen.—*Tomb of the Torriani*, erected about the beginning of the 16th cent., by *Giulio Battista*, and *Raimondo della Torre*, to the memory of their father *Giro-lamo* and their brother *Marc Antonio*. Both father and son were professors at Padua, and enjoyed the highest reputation. The monument, a lofty altar-tomb, was decorated with bronzes by *Andrea Riccio* or *Briosco*, the architect of the ch. of Sta. Giustina at Padua. The few ornaments, the bronze sphinxes, and the portraits of the *Torriani*, which remain, are of great beauty: the principal bas-reliefs were carried off to Paris, where they are fixed into a door of painted wood at the Louvre; they have been replaced by copies. There is a curious monument to the memory of *Antonio Pelacani* (or, Skin-the-dogs), who appropriately took for wife *Mabilia Pelavicini* (or, Skin-the-neighbours). He was a professor of medicine, who died in 1327, and is represented teaching, surrounded by his pupils.

Many ancient paintings in and about the ch. have been whitewashed over. Among those which remain are the following:—a *Crucifixion over W. door, supposed to be earlier than the time of *Cimabue*.—*Vittorio Pisanello*, an Annunciation, executed about 1430. The Adoration of the Magi: this painting is in a bad light.—*Benaglia*, the same subject. At the chief altar of the chapel of the Sacrament, on l., is a very remarkable picture (1528), by **Caroto*; the Madonna with the Infant in her lap, and St. Anna in the clouds, surrounded by boy-angels. Below are 4 saints. The whole is painted with great power, the colouring rich, the execution solid. *Domenico Morone*, St. Anthony of

Padua.—*Orbetto*, the Nativity.—*Barca*, a Pietà.—*Coppa*, an emblematical composition.—Verona supplicating the Virgin for deliverance from the Pestilence.—*Dondoli*, the Last Supper.—*Giovan' Battista del Moro*, St. Nicholas and St. Agostino.—*Torbido*, the Virgin and Saints (3rd altar on rt.)—*Crema*, the Virgin with St. Anthony and St. Brandan.—*Caneiro*, the Virgin with St. Peter and St. Paul.—*Francesco Bonsignore*, the Virgin, with the lady by whom the painting was presented kneeling before her, date 1484.—*D. Brusasorci*, a Crucifixion, with the Virgin and saints and the Magdalen (at the altar of the chapel on rt. of choir). The Gothic *pulpit*, with a marble canopy and frescoes of saints and prophets, by *Stefano da Zevio*, is remarkable. *Obs.* a Resurrection carved in wood to the l. of the entrance. The sacristy, cloisters, and crypt (with curious fragments of frescoes) should also be visited.

San Giorgio Maggiore (or in *Braida*) at the N. extremity of the town, on the l. side of the Adige, of very ancient foundation, but rebuilt 1477. The interior, completed from the designs of *Sanmicheli*, exhibits his talent and exuberant richness of fancy. *Obs.* the high altar by *Brugnoli*, the nephew of *Sanmicheli*: the details are exquisitely sculptured. The altar-piece is by **Paolo Veronese*, a large vigorous Martyrdom of St. George, finished by his pupils. The painter has represented himself standing next to the Saviour, and near him the members of his family. To the rt. in the choir is **Farinati's* Miracle of the Loaves and fishes, painted by the artist in 1603, at the age of 79. With many defects, this picture, which is of great size, is a remarkable performance.—The painter has represented himself on horseback on l. of the spectator. To l. of choir, the Fall of the Manna in the Desert, begun by *Felice Brusasorci*, and completed by *Ottini* and *Orbetto*, his pupils.—*Caroto*, the Annunciation.—5th altar l. *Moretto*, the Virgin and 5 female saints (1540), cold in colour, but a characteristic picture.—4th chapel l., **Girolamo de'*

Libri, the Virgin, S. Lorenzo Giustiniani and S. Zeno and 3 angels. At the 3rd altar on the same side is S. Rocco and S. Sebastian, by *Caroto*, and at the 1st altar on l. **St. Ursula* and ten Virgins. *Lanzi* points this out as being a masterpiece in delicacy of work and beauty of design.—**Brusasorci*, the 3 Archangels, supposed to have been executed in rivalry of the preceding picture.—**Jacopo Tintoretto*, 3rd altar rt., the Baptism in the Jordan; a fine work in bad preservation, copied in mosaic at S. Marco in Venice.—4 paintings of different martyrdoms of the Patron Saints, by *Romanino*, which once formed one painting. The gallery of the choir is in good wood-carving. The *campanile*, by *Sanmicheli*, is a noble structure.

San Giovanni in Valle, on the hill beyond the Adige: principally remarkable for its crypt, which contains 2 white marble early Christian **tombs*. Both are covered with sculptures: upon the one believed to be the most ancient, the prominent group includes our Lord upon a hill, whence issue the 4 rivers of Paradise. St. Peter is on one side and St. Andrew on the other;—Our Lord and the Woman of Samaria;—the Cure of the Demoniac;—Moses receiving the Law;—Daniel in the Lions' Den. The 2 figures of monks appear to have been added about 1495, when the tomb was discovered. The other is in a better taste as to art, but far less interesting as to subjects: it represents a deceased husband and wife, with St. Peter and St. Paul.

Santa Maria in Organo, also on the l. bank of the Adige (with an unfinished façade by *Sanmicheli*), was built in 1481 upon the site of an ancient building called the *Organum*, of the time of the Lower Empire, which it is thought was either an arsenal or a prison.

The interior is well proportioned, and the following objects are worthy of remark:—the *intarsiatura*, or inlaid wood-work of the choir and sacristy, by one of the greatest masters in this branch of art, *Fra' Giovanni* (1499), whose portrait is in the sacristy, an

Olivetani monk, to which order this ch. belonged. In the rt. transept is a large picture by *Guercino* of S. Francesca Romana. The figures in fresco of the archangels Raphael and Gabriel are by *Morando*. The other fresco is by *Carotto*, representing the Virgin, St. Vincent, and St. Maur. In the Chapel of the Holy Sacrament is a beautifully carved walnut-tree **candelabrum*.

Paintings: *G. de' Libri*, the Virgin, in fresco.—*Brentana*, the Discovery of the Holy Cross by the Empress Helena.—*Giolfino*, Subjects from the Old and New Testament.—*Farinati*, St. Peter sinking in the Waters; St. Gregory feeding the Poor.—*Domenico Brusasorci*, the Resurrection of Lazarus; the Pool of Bethesda; St. Jerome and St. John.—The sacristy (according to Vasari one of the most beautiful in Italy), contains a fine picture by *Girolamo dei Libri*, of the Virgin and 2 saints, and some **frescoes* the masterpieces of *Francesco Morone*—"beautiful studies, 3 half-figures in every compartment (of which there are fourteen) of monks of the Olivetan order, all in white dresses, hooded, relieved on blue grounds, and all in the most perfect condition. 18 lunettes contain each 2 portraits of the popes who have been elected out of this order. The blue grounds have been relieved by gilding, and have stood perfectly." In the 4th chapel l. is a picture by *Bonifazio*, the Virgin and 4 saints. There are some noble heads amongst them. In the 3rd chapel same side is a signed work *in tempera* by **Fr. Morone*, the Virgin and two bishops, 1503. In the adjoining *cemetery* are curious ancient tombs. The *campanile* was erected in 1533 by the same *Fra' Giovanni*.

Sta. Maria della Scala.—The exterior is in a cinquecento style, by *Fra' Giocondo*. It was first founded by *Cangrande*, and a fresco upon a wall which formed part of the original structure displays curious portraits of his nephews *Alberto* and *Mastino* adoring the Virgin, but so covered up as to be seen with difficulty. The ch. contains the tomb of *Scipione Maffei*

(d. 1755), the historian of Verona, perhaps the most able and judicious of Italian antiquaries, and also a dramatic poet of considerable merit. There is a good monument of red marble to Bishop *Ronconi* (1816), and some curious early frescoes relative to St. Antony, near the high altar.

SS. Nazaro e Celso, not far from the Porta Vescovo, in the suburb leading to Vicenza. The ancient monastery to which this ch. belonged is partly destroyed, but in and about it are some remarkable relics of antiquity. The church was partially rebuilt in 1464, and mutilated, the 5 arches formerly existing having been reduced to 3. It contains paintings by *Brusasorci*,—amongst these his favourite subject of a Choir of Angels, painted on the doors of the organ.—**Paolo Farinati's* fresco of Adam and Eve is thought to be one of his best productions.—*Canerio*, the Descent of the Holy Ghost. The handsome chapel of *S. Biagio* (St. Blaise) at the extremity of the l. transept is Gothic, its walls covered with frescoes, some of which were painted by *Bart. Montagna*. The fine picture of St. Biagio and St. Sebastian, over the altar, is by **Mocetto*: the figures of the female saints, and especially of the patron saint holding a card (the instrument of his martyrdom), are beautiful; the predella beneath, representing the martyrdom of several saints, is a good work by *Girolamo dei Libri*. At the 1st altar l. are 2 side-pieces by *Bart. Montagna*, representing, rt., SS. Nazaro and Celso, attired as cavaliers and looking like portraits, and l., St. John the Baptist and a bishop (the middle picture is by an inferior hand, and these are apparently the shutters of a picture that has disappeared). At the 2nd altar l. is a picture somewhat in *Bonifazio's* manner of the Virgin and 4 saints. There are some fine heads, and there is a youth dressed as a page holding a palm-branch. In the transept is another painting by *Bart. Montagna*. Permission may be obtained at the house to the l. adjoining the ch. to enter the private garden formerly belonging to the monastery, in which,

in a small chapel, excavated in the side of an adjoining hill, are **frescoes* of various dates, but those representing the Baptism of Christ, St. Michael, and Moses are probably of the 6th cent., others of the 10th.

San Sebastiano, formerly belonging to the Jesuits, and exhibiting that excess of decoration for which the churches of this order are remarkable. The front is after the designs of *Sanmicheli*.

San Stefano, on the l. bank of the Adige, near the Ponte di Pietra, built in the 11th cent., but disfigured by being modernised. Its porch resembles that of the cathedral; and the central octagon tower retains its original appearance. 20 of the Bishops of Verona are buried here; and it is probable that this was the original cathedral. There is a marble throne for the bishop still existing. The crypt may, perhaps, date from the 7th cent., having every mark of early Christian antiquity: so have also 2 very remarkable sarcophagi; the one of Placidia, daughter of Eudoxia and Valentinian III., and wife of Olibrius, Emperor of the East; the other (as is supposed) contains the remains of Marcian, a patrician, A.D. 427.—Amongst the paintings are—**Caroto*, the Virgin between St. Peter and St. Andrew.—*Giolfino*, the Virgin with St. Maur and St. Simplicianus, and St. Placidus.—*Dom. Brusasorci*, a fresco: St. Stephen preceded by the Holy Innocents: near here are remains of a fresco of the 14th cent., representing a Madonna and 3 saints. Our Lord bearing the Cross. The Adoration of the Magi.—*Ottini*, the Massacre of the Innocents.—**Orbetto*, the Forty Martyrs; one of his best works.

San Tomaso Cantuariense, in the island of the Adige, has been repeatedly altered. Tebaldo, a bishop of Verona, chose Thomas à Becket for the patron of this ch. in 1316. The front is of the 15th cent., partly from the designs of *Sanmicheli*: the principal doorway is good. Here is the tomb of *Giovan' Battista Beket Fabriano*, who claims to be of the family of the Abp., perhaps a descendant of some of those

who followed him into exile. Paintings: *Orbetto*, Martha and Mary.—*Felice Brusasorci*, the high-altar piece; the Virgin, with St. Thomas and St. Catherine.—*Farinati*, St. Jerome in Meditation; good. In the sacristy is a fine painting by *Caroto* (? *Garofalo*). It represents the Infant Saviour and St. John playing before the Virgin. The foreground is rich in flowers, the pink or *garofulino* being conspicuous.

**San Zenone*, at the W. end of the city, near the gate leading to Brescia, is the most interesting example in Verona of the ecclesiastical architecture of the middle ages, and that which has undergone least change in the interior. Intelligent sacristan.

This ch., standing on the site of an earlier one built in the 9th cent., was not begun till 1138, and not finished before 1178. The plan of the edifice is that of the Latin basilica, without transepts: the style is Lombard. The front is of marble: the sides are constructed with alternate layers of marble and brick. The principal feature of the front is one of the earliest wheel-of-fortune windows. It was executed by *Briolotus*, who also built the baptistery. An inscription in the latter records this fact, and speaks of the window as a work which excited wonder in those times. Its allegorical meaning is here made sufficiently clear by the King at the top of the wheel, and the prostrate wretch at the bottom, and the verses both within and without, by which Fortune speaks and addresses the beholders. Maffei gives the inscriptions:—

En ego fortuna moderor mortalibus una
Elevo, depono, bona cunctis, vel mala dono.

This is on the outer circumference; within is—

Induo nudatos, denudo veste paratos,
In me confidit, si quis derisus abiit.

The portal is a rich specimen of the Italian church porch of the 12th cent. The figures are rudely sculptured; but the arabesques, which enrich the divisions of the different compartments, are beautifully designed, and not badly executed. The rude bas-relief over the door is supposed to represent

a deputation which was sent to San Zeno by the Emperor Gallienus. Immediately above the arch of the porch is a hand with the fore and middle fingers extended, and the two others bent, in the act of benediction. On the flanks of the portal, rt., the history of Adam and Eve; l., the principal events in the life of our Saviour, explained in leonine verses in short epigraphs. With these are blended, as usual, subjects taken from ordinary life, and illustrating the manners of the times—knights jousting at each other; and below the first series is a representation of the chase, popularly called the Chase of Theodoric. The feet of the hunter, who is in Roman costume, are placed in stirrups; and this, according to Maffei, is the most ancient piece of sculpture in which they are exhibited. The dogs have seized the stag, and at the extremity is a grinning demon waiting for the hunter. Some lines underneath designate him as Theodoric, and, according to the vulgar notion, the infernal spirits furnished him with dogs and horses. This arose probably from his being an Arian. The bronze doors, of the 9th cent., are very curious, consisting of 48 plates, fixed on a pinewood frame; the reliefs on them represent, in the rudest style of art, Scriptural subjects, and are perhaps amongst the earliest specimens, as they are amongst the rudest, of Christian sculpture. The pillars of the portal, as usual, rest on the backs of animals—lions of red marble, symbolical of the vigilance and strength of the Church. Round the arch of the portal are symbolical representations of the months of the year, beginning with March. It is to be regretted that this porch is much neglected; and the group of Theodoric and the demon, in particular, is defaced by the urchins who have punched holes into the marble in order to “smell the brimstone” which it is popularly supposed the fiend gives out by this process.

The ch. of St. Zeno is so much below the level of the surrounding ground, that it is entered by 10 descending steps. The effect on entering by the

principal door, and looking down into and along the nave below, is very grand.

The interior is striking from its proportions and elevation. The nave is high, and is divided from the aisles, which are low, by alternate pillars and piers supporting semicircular arches in pairs. From the piers ascend ribs, in the form of rude Doric pilasters, to support the roof of the nave; two only of these ascending shafts support a direct arch across the nave, and the arrangement is not calculated to support any vaulting. Notice the curiously sculptured red marble capitals of the 3rd columns rt. and l. of nave. The roof of larch is curious, and elaborately ornamented, painted in faint colours; at the extremity of the nave is the raised ch., which is reached by a double flight of handsome steps, as in some of the ancient basilicas; the choir or tribune which terminates it is in the Pointed style, and covered with frescoes; but this part of the ch. was rebuilt in the 15th cent. The windows, like those in the early basilicas, are of small dimensions. The marble statue of *San Zeno*, with staff and fishing-rod, sitting in a chair and giving his benediction, in the upper ch., is a strange relic of antiquity. San Zeno is the patron of Verona; he became its bishop in A.D. 362, in the reign of Julian the Apostate. He was an African by birth; and the painted figure represents him as brown as a mulatto, though not with a negro physiognomy. On the opposite side is St. Proculus, executed in 1392. On the l. on entering the ch. is the *Coppa di San Zenone*, a vase formed out of a single block of red porphyry, the outer diameter of which is 13 ft. 4 in., the inner 8 ft. 8 in.; and the pedestal is formed out of another mass of the same material. It is of high antiquity, and, according to the legend, was brought by the fiend from Syria, at the behest of the bishop. It originally stood on the outside of the ch., and Maffei supposes it to have been intended for washing the feet of the pilgrims before entering the sacred edifice. On the wall of the

S. aisle are a series of rude statues of Christ and the Apostles, of the 14th cent.

Many of the altars are adorned with pillars, taken, probably, from some more ancient edifice. In particular, the Altar of the Virgin, 2nd on rt., may be remarked; the columns here are composed of 4 smaller pillars fastened in a kind of true-lovers' knot, and resting on a winged bull and lion. A Roman inscription of Augusta Atilia Valeria, on the steps leading to the Tribune, is one of the few early Christian ones which formerly abounded in this city. Several frescoes, of perhaps the 12th or 13th cent., have been recovered from under the whitewash,—one representing the great flood of the Adige in 1239, and probably coeval with the event. A bas-relief, representing 2 cocks carrying a fox dangling from a pole, considered as symbolical of vigilance overcoming craft. Notice the red marble altar of the chapel on the rt. of the choir. The best picture is by **Mantegna*, behind the high altar, at the end of the choir, "a masterpiece as to the whole feeling and capacity of the school," *Cic.* It consisted originally of six compartments, which were all carried to Paris; only three have been restored, but these the most important. The centre one represents the Virgin having the Infant Christ on her knees, enthroned with angels; rich architecture, adorned in front with festoons of fruit, surrounds the composition; the second, SS. Peter, Paul, and John; and the third, SS. John the Baptist, Lawrence, and Benedict.

The double flights of steps leading from the nave to the *crypt* deserve notice, from the handsome coupled shafts of red Verona marble which support the two arches on the N. side. The spacious crypt has a semicircular groined roof supported by 40 pillars, with capitals of various forms, the main piers on each side of the choir being continued downwards through it. In its recesses are dispersed numerous fragments of ancient frescoes and bas-reliefs, the tombs of Eupreprius and Cricinus, and of SS. Proculus and

Agabius, bishops of Verona, and the stone sarcophagus containing the bones of St. Zeno, discovered in 1838. There is also a remarkable sarcophagus, perhaps of the 9th cent., serving as an altar-table: it has sculptures on 3 of its sides.

The **cloisters*, restored in 1123, consist of brick arches, pointed on the E. and W. sides, circular on the two others, supported on coupled columns of red marble, united by a little appendage of the same substance at the necking of the column and at the upper torus of the base. On the N. side is a projecting edifice, sustained by double columns of different diameters, those at the corners being more massive. It served as a lavatory, and formerly contained a large basin for the monks to wash before entering the refectory. On one of the walls is a fresco of the Infant Saviour, attributed to *Mantegna*. The cloister contains many tombs, some which always stood here, others brought of late years from suppressed churches. Here are the tombs of *Giuseppe della Scala*, of whom Dante speaks, and of *Ubertino della Scala*, superior of the Benedictines, and prior of this monastery. This beautiful cloister was converted by the Austrians into a cavalry stable, but the injuries it then received have since been tolerably repaired.

Adjoining the cloisters is an old ch., built in the same manner as the one which stands close by the cathedral, with groined semicircular arches, supported on 4 pillars, all unlike, dividing it into 9 equal squares.

The *campanile* or bell-tower at the E. extremity of *San Zenone* is one of the most beautiful edifices of its kind, and one of the finest objects in the very varied landscape about Verona. Begun by Abbot Albericus in 1045, it was completed in 1178, and is entirely detached from the ch.; it is built of alternate zones of brick and marble, surmounted by a double gallery of Lombard arches, and these again by a low conical spire and 4 turrets.

The adjoining disused *cemetery*, from which the ch. and its *campanile* may be conveniently examined, contains an

ancient and singular monument. Descending by a flight of steps, at the bottom stands a mediæval sarcophagus. Over the entrance is an inscription, appropriating it to Pepin, King of Italy, the son of Charlemagne, who died at Milan, A.D. 810. The urn is remarkable, and evidently belonged to some person of distinction; but the inscription is modern, and was put up by a priest in the course of the last cent. The water found in the tomb, caused by the percolation of the rain, is thought by the lower orders to possess medicinal virtues.

To the N.W. of San Zenone stands a curious building, asserted to have formed part of the palace of Pepin. The forked battlements are said to have been the originals from which later builders derived the idea.

PRIVATE PALACES.

“Sanmicheli’s most admired works are his *Palaces* at Verona; the general style of composition, very different from that of the palaces of Florence and Rome, is marked by the use of a basement of rustic work, wherefrom an order rises, often with arched windows, in which he greatly delighted, and these were connected with the order after the manner of an arcade, the whole being crowned with the proper entablature. The façade of the *Pompei* palace (containing the *pinacoteca*) is a good example.”—*Gwilt*.

*Palazzo *Bevilacqua*, in the Corso, is a beautiful fragment; like our Whitehall, it stands merely as a specimen of an unfinished design. It is in a neglected state. It may be distinguished by its having only two floors, and by the spirally fluted columns between the windows over the continuous balcony.

*Palazzo *Canossa*, by *Sanmicheli*, also in the Corso, to be distinguished by a row of statues on the roof balustrading; three entrance-arches. This palace, belonging to one of the most influential families of Verona, was begun in 1527, by Ludovico di Canossa, Bishop of Bayeux, in France.

His armorial bearings are on the front. It was not completed till 1560. It contains some tolerable paintings; the best are by *Brusasorci*, *Farinati*, *Orbetto*, *Giolfino*, *Pisanello*, &c. Obs. the frescoes by *Tiepolo* in the great hall. Good view over the Adige from courtyard. On the palace next to this are some curious picturesque chimneys.

Palazzo Portalupi, also in the Corso. Its Ionic front, which is of the 18th cent., is handsome, but overcharged with ornament. There is a row of statues in the attic; a single entrance-arch. There is a handsome staircase in the vestibule.

*Palazzo *Maffei* (now *Tresa*), in the Piazza delle Erbe, built 1668, and once the residence of the patrician family of which the historian of Verona was a member; a noble elevation of 3 storeys, more laboured than the style of Sanmicheli, but very effective; the construction of the staircase is remarkably bold. There is here a good statue of Serapis.

Palazzo Giusti, on the declivity of the hill overlooking the Adige, with a front painted by *P. Farinati*. The gardens, open to strangers (small fee), are planted with cypresses, some of great age. From a high terrace there is a very fine **view* over the city, with all its towers, and over a far-stretching landscape in which Mantua may be seen against the horizon, and a little to the rt. the tower of Solferino.

Palazzo degli Emilii, near the ch. of S. Anastasia. Some good pictures; amongst them the Adoration of the Magi, by *Orbetto*.

Palazzo Miniscalchi.—The exterior is painted in fresco by *Tullio d’India* and *Aleprandi*. Amongst other subjects is the Feast of Damocles. Under the stables of this palace are Roman vaults used as prisons by *Eccelino da Romano*. The Moscardi Museum, a good collection of armour, amongst which is that of Cangrande della Scala, is now here. There is also here a valuable collection of Oriental MSS. made in the East.

Palazzo Catarinetti, near the last, is

a good specimen of the house architecture of the 15th and 16th cents.; the balcony at the corner of the street is very handsome.

Palazzo Gustaverza, now *Sparavieri*, in the *Piazza Vittorio Emanuele*. One of the most graceful productions of *Sanmichele*: the management of the rustic work is peculiarly able.

Palazzo Guarienti.—Painted on the outside by *Farinati*.

Palazzo Sagramoso.—Several good pieces by *Orbetto* and *Felice Brusasorci*. Near it are some remains of Roman walls.

Palazzo Gazzola.—An extensive collection of Monte Bolca fossil fishes, and other geological specimens.

Palazzo Orte Manara, a large neglected building with 15 windows on a floor, in the *Via alla Porta Aglio*, near *Castello Vecchio*. Four Atlantides support the balcony.

THEATRES.

Teatro Filarmonico, rebuilt 1749, after a fire, is open during the autumn for operas, and during the Carnival for operas and ballets.

Teatro Nuovo, built 1846, in the *Piazza Navona*; *Teatro Valle*, (or *Ristori*), and the open air *Teatro Castellani*, near *La Granguardia*.

In no city in Europe are there so many *Balconies* as in Verona.

Tomb of Juliet.—Verona and Shakspeare are, of course, associated in the mind. The *Montecchi* (Montagues) belonged to the Ghibellines; and as they joined with the *Cappelletti* in expelling Azo di Ferrara (some short time previous to 1207), it is probable that both were of the same party. The laconic mention of their families, which Dante places in the mouth of Sordello, proves their celebrity:—

"Vieni a veder Montecchi e Cappelletti
Monaldi e Filippeschi, uom senza cura,
Color già tristi, e costor con sospetti,"
Purgatorio, v. 107.

"Come, see the Capulets and Montagues,—
Monaldi—Filippeschi, reckless one!
These now in fear—already wretched those."
WRIGHT'S *Dante*.

The tragic history of Romeo and Juliet cannot be traced in any written document earlier than the time of *Lungi di Porto*, a novelist of the 16th cent. The *Casa de' Cappelletti*, now *Osteria del Cappello*, an inn for vetturini, No. 19 in the *Via S. Sebastiano* (formerly *Cappello*), may have been the dwelling of the family; an old brick house, with a balcony and picturesque rounded windows; inside the courtyard is engraved on the keystone of an arch a *Cappello* somewhat like a cardinal's hat, probably the armorial bearing of the family of the Capulets. With respect to the *Tomb of Juliet*, it certainly was shown in the last cent., before Shakspeare was generally known to the Italians. That tomb, however, has long since been destroyed. The present one—in the garden of the *Orfanotrofio*, entered (small fee) from a little street (*Vicolo Franceschini*) running down to the *Adige*, S. of *San Fermo*—is of red Verona marble, and before it was promoted to its present honour, was used as a washing-trough.

The *Public Cemetery*, designed by *J. Barbieri*, is outside the *Porta Vittoria*, and is in the form of a large square surrounded by arcades, with vaults and several good modern monuments by *Ferrari*, *Fracaroli* and *Spazzi*. The poorer classes are interred in the centre.

Neighbourhood of Verona.

Every visitor to Verona ought to walk or drive along the road outside the fortifications from *Porta Vescovo* to *Porta S. Giorgia*. There is a good carriage-road the whole way, though in places the road should be left, to take by preference the footpath along the turf on the edge of the ditch. It takes about an hour easy walking from gate to gate. The view is magnificent, embracing the Tyrolean Alps, the Euganean Hills, the windings of the *Adige*, and the boundless expanse of the Lombard plain. The afternoon, towards sunset, is the best time.

San Michele, the village where the architect *Sanmichele* was born (1484) is about $\frac{1}{2}$ hr. distant from the *Porta*

Vescovo. The fine ch. of the *Madonna di Campagna*, built by him there is seen from the Rly. to Vicenza (see Rte. 27).

Towards the Adige, and on the N., are

Gargagnano, where Dante is said to have composed his *Purgatorio*, and where he possessed some property, a villa, which afterwards passed into the *Serego Alighieri* family. It is in a wild and picturesque situation.

Sant' Ambrogio, a little to the E. of the road, about 2 m. before reaching *Volargne*, on the road from Verona to the Tyrol: near it are quarries from whence much of the red marble of Verona is obtained. The workmen of these quarries are remarkable for their cleverness as masons and sculptors, which arts, as at Como, they follow from father to son.

San Giorgio, a mile and a half N.E. of *St. Ambrogio*, upon a lofty hill, apparently easy of ascent, but in fact very difficult, whence it has the name of "*Inganna poltrone*." Here is a good Lombard ch., where columns and inscriptions of *Liutprand* were found.

The mountainous districts to the N., the *Monti Lessini*, afford a variety of interesting excursions, such as that to the *Ponte di Veja*, to which a road passes up the *Val Pantena*, through the pleasant villages of *Quinto*, *Grezzano*, and *Lugo*. It can be taken on horseback or in a light carriage.

At *Quinto*, on his way to the *Ponte*, the traveller should stop for the purpose of visiting the sanctuary of *Santa Maria della Stella*. Beneath the ch. is a very curious Roman crypt, which the Italian antiquaries have supposed to be a cave dedicated to *Mercurius Trophonius* (a creation of their own), but which, in 1187, was consecrated by Pope Urban III. A heathen altar or Roman sarcophagus, now in the crypt, may have been brought from its vicinity. The floor exhibits the remains of a beautiful mosaic; a stream of very pure and limpid water, which still flows into the crypt in the original Roman conduit, and the remains of other Roman constructions adjoining, lead to the sup-

position that the cave of *Trophonius* was originally a bath.

Grezzano, in the *Val Pantena*.

The *Villa Cuzzano*, near *Grezzano*, is a good and unaltered specimen of an old Italian mansion, and contains frescoes by *Paolo Veronese*.

In the vicinity of *Marzana* are Roman remains, an aqueduct, and other buildings.

Val Policella and *Val Pantena*, are filled with villas, the summer residences of the rich Veronese. The wines of the *Val Policella* have a local celebrity. The chief place in it is the large village of *S. Pietro in Cariano*.

In a deep ravine, near the head of the *Val Pantena*, is the *Ponte della Veja*, a natural arch, beneath which rushes a cascade. The span of the arch is about 150 ft.: you can walk along the summit, of which the breadth varies from 10 to 15 ft. Beyond is the village of *Sant' Anna*, a secluded spot.

An *Excursion to MONTE BOLCA*, which, going and returning, will be about 40 m., also includes many objects of varied interest.

Soave, the town nearest the *Vicenza* road, is a good specimen of *Scaligerian* fortification: the surrounding walls and gates, as well as the castle, are more than usually perfect.

Diverging by the by-road which branches off on the l. at the *St. Bonifacio* rly. stat., to *Monteforte*, following the *Alpone* torrent 4 m. further, you approach the valley of *Ronca*. The rocks of the *Val Cunella*, which opens into that of the *Alpone*, are composed almost wholly of beds of shells, whilst the neighbourhood possesses some very remarkable basaltic formations. Returning to the *Alpone*, and following it upwards to *S. Giovanni Ilarione* (whose ch. contains a fine painting by *Bart. Montagna*), a road, still following the torrent, leads to *Bolca*, passing the *Monte del Diavolo*, a mass of basaltic columns: here the pillars are mostly inclined at a considerable angle:

others are curved, and others broken off, so as to form a horizontal pavement. Continuing onwards, at *Vestena Nova* the basaltic prisms are very lofty and erect. In one part they form a cliff nearly 50 ft. in height, down which the torrent Alpone pours a beautiful cascade. The basaltic columns are called the *Stanghellini*, a name similar in its etymology to the Hebrides *Staffa*, for *Stanga* means a pole or staff.

About 3 m. farther is the *Monte Bolca*, called La Purga, the largest and most singular deposit of *fossil fishes* yet discovered. The mountain, which is of a conical form, is partly formed of basalt. The impressions of the fish are found in the schistose strata, which give out, when broken, a bituminous smell. A lignite of inferior quality is found here in the same tertiary marine strata under the basalt.

With respect to the fossil fishes, they are cleverly manufactured out of the disjointed fragments of several different species. Specimens may be bought of the custode of the Amphitheatre at Verona; but they are not cheap: and the high price is explained by telling you, which is tolerably correct, that it is a rare occurrence, amidst the numberless fragments imbedded in the schistus, to find anything approaching to an entire individual.

The *Slavini di San Marco*, or avalanche of stone, between Mori and Roveredo on the Brenner Rly. is described in Rte. 25B.

ROUTE 25A.

BRESCIA TO RIVA, BY LAGO D'IDRO.

| Brescia to | Eng. m. |
|-------------------|----------|
| Vestone | 20 |
| Storo | 16 |
| Riva | 21 |
| | <hr/> 57 |

A carriage-road, where night travelling should be avoided, since some of the inhabitants are reported *mauvais sujets*.

The whole of this route is abundantly picturesque, and the descent upon Riva marvellous.

From *Brescia* the road ascends for a few miles N., then turns E. up the Val di Gaza, and crosses the hills, commanding at one point a beautiful view over the Lake of Garda; then passing

17 m. *Preseglie*, descends into the valley of the *Chiese* (also called Val Sabbia) at

1 m. *Barghe*. [Here following the main road down the valley, the traveller can reach Salo, on the Lago di Garda: scenery lovely. The road, after passing Sabbio and Vobarno, makes an abrupt turn to the l. (about 4 m. beyond Vobarno), and is carried along the ridge of a steep hill to Salo (13 Eng. m., see Rte. 25). (Steamers daily N. to Riva, and S. to Desenzano Stat. on the Milan and Verona Rly.) There is a road from Salo along the shores of the lake to Gargnano.]

Turning up the valley, through tranquil scenery,

3 m. *Vestone* is reached, chief place in the valley. (Inn: Tre Spade, not Lecchi's, near the gate.) Passing

Lavenone, a picturesque village, and through a gorge where the *Chiese* tumbles over rocks of argillaceous schist.

4 m. *Lago d' Idro* comes in sight, 7 m. long, 1 broad, 965 ft. above sea; more Swiss in character than the

other Italian lakes. The village of *Idro* lies at the S. end on the E. side; the road keeps on W. side.

3 m. *Anfo*, a cluster of picturesque old houses; near it, on a projecting mass of rock, is castle of *Rocca d'Anfo*, assaulted with much loss by Garibaldi in 1866, and evacuated by the Austrians the same night.

[At N.E. end of the lake is *Bondone*, romantically perched on the summit of a steep rock, nearly 1000 ft. above level of the water. The *Cima Spessa* beyond affords a fine view of the valley of the Chiese (wait to cross the frontier before visiting it), and path crosses the ridge of Mte. Tombea to Magasa in *Val Vestino*. (See below.)]

Soon after leaving the lake at

6 m. *Lodrone*, the stream of the Calfaro forms the frontier between Austria and Italy. Douane on either side.

[The charming *Val Calfaro* opens W. with interesting route to Val Camonica; also from Bagalino (*Inn*), is a path over into *Val Trompia* S., interesting in upper part, important for ironworks in lower. Road thence to Brescia.]

After passing through Darzo the road branches off rt. and crosses the

3 m. *Bridge* over the Chiese, to enter the narrow *Val Ampola*.

[The road up the valley of the Chiese leads into the romantic scenery of the *Giudicaria* and the dolomites of the Brenta Alta in Val Rendena (see Rte. 220A, *Handbook for S. Germany*).]

1 m. *Storo* (*Inn*: Cavallo Bianco, clean), strikingly situated under precipices, and for some time headquarters of Garibaldi in 1866. The road ascends the limestone cleft called *Val Ampola*.

2 m. *Fort Ampola*, a small work that delayed the Garibaldians several days.

[Near this, *Val Lorina* enters from S., a wild and deep glen, the path leading along the bottom, and finally ascending to a ridge between a summit called Caplone and Mte. Tombea (6800 ft.), the N. face of which especially is remarkable for many rare plants. The descent crosses the S. face of Mte. Tombea to Magasa (rough *Inn*) in *Val Vestino*, the upper part of a valley which lower down is called *Val Toscolano*: this latter is poorly inhabited, and rather tame. It issues on the Lake of Garda at the village of Toscolano. (*Inn* humble, but not bad.)] At the

5 m. *Summit* of the pass is a small pool, succeeded by marshy ground for some distance, when the wide basin of the *Val di Ledro* opens to view; several villages are passed; at *Beseca*, the last action between Garibaldians and Austrians in the war of 1866 was fought; and at

5 m. *Pieve di Ledro* (*Inn*, tolerable country sort), the borders of the charming

Lago di Ledro are reached. The lake is 2 m. long by 1 m. wide (2183 ft.). It is surrounded by sloping meadows and wooded hills, with higher mountains in view S. After passing it, the road descends rapidly by the stream of the *Ponale*, which finally flings itself by a cascade into the Lake of Garda. At a point 700 ft. above the waters of the lake the road turns l., and is carried for $1\frac{1}{2}$ m., with wonderful views below, along the face of a tremendous precipice in a north or shelf, till it reaches

7 m. *Riva* (see Rte. 25E).

ROUTE 25B.

INNSBRUCK TO VERONA, BY THE BRENNER PASS, TRENT, AND ROVEREDO.—RAIL.

Distance, 167 m.; *time*, 10 to 11½ hrs.; *trains*, 3 daily.

The *Railway* over the Brenner, made by the Austrian Government, was finished 1867, at the cost of 28,000l. a mile. It runs not far from the line of the post-road. By it rly. communication is completed between Calais or Ostend and Brindisi. 23 tunnels occur in the transit over the pass; 2 of them are constructed in *curves*.

The pass of the Brenner was probably the road taken by Drusus in the expedition commemorated by Horace—

“Videre Rhæti bella sub Alpibus,
Drusum gerentem.”

“Drusum, Genaunos implacidum genus
Brennosque veloces, et arces
Alpibus impositas tremendis
Dejecit acer plus vice simplici.”

and it still retains the name of one of the nations conquered by him. The traveller will further be reminded of these lines by the long chain of castellated forts which crown the heights beneath which the road passes, and which, though not older than the middle ages, doubtless occupy the sites of the hill-forts so formidable in the eyes of the Roman poet. These castles are usually so placed as to be visible from one another, or they are provided with isolated watch-towers, from which a signal of fire by night or smoke by day could easily be discerned. By means of this primitive line of telegraphs intelligence of foreign invasion was quickly conveyed from one end of the great valleys to the other.

The Brenner is the lowest carriage-road over the main chain of the Alps;

it is one of the least interesting in point of scenery, but is open at all seasons of the year. The S. portion of the vale of the Adige, below Botzen, is tedious in its scenery, so that this is by no means the most striking approach to Italy.

Innsbruck is described in Rte. 212, *Handbook for S. Germany*, and see Rte. 217 of the same *Handbook* for full details of the Pass of the Brenner to

115 m. **Trent Stat.** (Germ. Trient—Ital. Trento). *Inns*: H. Trento, large and excellent, 1877; H. de la Ville, good and cheap; All' Europa, in the Contrada Lunga, the principal street; Rebecchino, near Rly.

Trent, the most important and prosperous city in Italian Tyrol (pop. 15,000), is beautifully situated on the l. bank of the Adige. Its numerous (formerly 30) towers surmounted by the stately *Duomo*, its marble palaces and its ruined castles, all included within a circle of embattled walls, have from a distance a very imposing aspect. Entered by 5 gates, it has all the character of an Italian city, nearly unaltered; many of its houses painted in fresco outside. It was the *Tridentum* of the Romans, and the capital of Rhætia; afterwards from 1027 to 1803 a prince-bishopric. It rose to high importance and prosperity from the time that the Emp. Conrad the Salic bestowed upon the prince-bishops and their successors the temporal rule over the valley of the Adige and the surrounding district. It still continues the see of a Bishop, the chief place of a circle (Kreisstadt), and is nearly 5 m. in circumference. The *City Walls* are very perfect; they are attributed to Theodorich, King of the Ostrogoths. The Adige flowed round the town in a curve until 1856, when a straight channel was made for it.

It was called the city “dei Tre Dossi et delle Trento Torre,” whence its name. “Montes argentum mihi dant, nomenque Tridentum,” is inscribed upon the *Tower* of Bp. Wengo, 1208–12, which rises near the station, once used as a retreat by the bishops, now a prison.

The finest building, and the chief of its 15 churches, is the

Duomo, or *Cathedral* (dedicated to St. Vigilius), entirely of marble, begun 1212, in the Romanesque style, and remarkable in some portions, especially the porches. The high altar stands isolated beneath the cupola, below an entablature of marble, which is supported by spirally twisted columns. The objects worth notice are—an Adam and Eve of white marble; the monuments of various prelates; also the porphyry tomb of the Venetian General Sanseverino, who was slain by the Trentines at Calliano. See in a side chapel the *Crucifix* used at the sittings of the Council of Trent, and before which its decrees were first proclaimed; the choir and flights of steps ascending to the Campanile.

The great Square, in which the Dom stands, is ornamented with a marble fountain. At one side of it, N.E. of the Dom, rises the *Torre di Piazza*, or City Tower, containing the Bell *Renga*, which was tolled when the podestà or bishop wanted to collect the citizens.

The *Ch. of Santa Maria Maggiore*, of red marble, was rebuilt (1520) by Bp. Bernard of Cles, on the site of an older ch., of which the S. porch remains. In it were held several sessions, including the last, of the ecclesiastical congress called the *Council of Trent*, which met at intervals from 1545 to 1563. A curious but bad painting of the assembly, containing portraits of the members—7 cardinals, 3 patriarchs, 33 archbishops, 235 bishops, 7 abbots, 7 generals of orders, 146 professors of theology—is shown in it. Obs. the *Cantorio*, or Organ Gallery, carved with Scripture subjects, sibyls, foliage, and ornaments in white marble—a very fine work of *Vincenzio Vicentini*, 1534. The tower belonged to the older ch.

The *Ch. of S. Pietro* had its façade restored 1850, in honour of the child-martyr S. Simone di Trento, murdered, it is said, by certain Jews, 1475; his skeleton is shown in a glass case, with a gold crown given by the Queen of Spain.

The *Castello di Buon Consiglio*, on the E. side of the town, close to the Piazza d'Armi, was the episcopal stronghold during the middle ages; it is an edifice of enormous extent, surrounded by deep ditches. It is now a fortified barrack, and is shamefully dismantled. A massive, round tower, *Torre di Augusto*, with walls 9 ft. thick, is said to be Roman. See the inner court, with 4 storeys of arcaded galleries. Many of the walls and rooms are painted in fresco, in a bold, good style; some of them are probably those mentioned by Vasari as the work of *Girolamo da Treviso*; others may be by *Romanino*, who was invited to Trent, 1540, by Cardinal Madruzzo to paint the castle; others may be by *Fogolino*. There is another episcopal castle, in ruins, outside the town. The city walls are nearly perfect.

The chief produce of the district around Trent is wine and silk. The rearing of the silkworm furnishes occupation to a large part of the population, and the lower part of the valley is covered with mulberry-trees. The festival of St. Vigilius, the patron saint of Trent (the 26th of June), collects an immense number of people, and the town in consequence presents a scene of considerable interest.

The isolated rock, crowned with fortifications, called *Doss Trento*, rising above the suburb Piè di Castello, beyond the bridge on the rt. bank of the Adige, was fortified by the Romans under Augustus, who called it "The Wart," *Verruca*. Admittance is not readily granted to enter the works erected 1857. Its rocky sides and bushes, moreover, swarm with vipers. At the foot of the rock the *Ch. of St. Apollinaris* has Roman remains, and it is said to have been a temple of Saturn (?).

A very fine view may be had from the *Capuchin Ch.*, which rises behind the castle. Many interesting though dilapidated houses deserve notice; e. g. *Pal. Zambelli*, built by a Fugger of Augsburg, *Casa Tabarelli* in Contrada Larga, &c.

[A charming Excursion may be

made to *Lago Caldonazzo*. Take road E. to Pergine, 7 m., and at about 3 m. from Trent diverge to a bridge, *Ponte Alto*, a few yards off the road, under which the torrent plunges into a cleft at a vast depth. A fine *defile* succeeds, and the approach to *Pergine* (fair *Inn*) is beautiful. From Pergine take a country road to W. side of lake, which is deliciously surrounded by chesnut woods, and if time allows continue to village of *Calceranica*, and then across country by Vigolo and Sorda to *Matarello* on the high road 5 m. below Trent. The whole distance is about 25 m.

The Pergine road leads into *Val Sugana*, or Valley of the Brenta, and is a direct route, and delightful one, by Bassano (*Diligence* 3 times a week) and Treviso to Venice (*Rly.* to Venice from Bassano now complete, see *Rte.* 25D); far more interesting than that of the rail *viâ* Verona; also from Trent to Verona the route may be advantageously varied by taking the beautiful road (better than that by Roveredo) to Riva (*Diligence* daily), on *Lago di Garda* (excellent *Inn*, see *Rte.* 25E), and steaming down the lake to Peschiera or Desenzano.]

The *rly.* keeps on l. bank of Adige (the valley hence to the Venetian frontier termed *Val Lagerina*, *Lägerthal*) to

10 m. *Calliano* Stat., at junct. of *Val Folgaria*. Here the valley contracts to a narrow pass, where the Venetians under Sanseverino, who was slain, were defeated by the Trentines, 1487. Here sharp conflicts took place with the French, 1796 and 1809. *Castle of Beseno* on a rock above town, *fine view*. The rail now twice crosses the river. To the rt. on mountain side are seen the ruins of *Castelbarco*, at one time belonging to the most powerful family of the *Val Lagerina*, afterwards a strong frontier fortress of the Venetians. With a bend round to the S. the rail reaches

5 m. *Roveredo* Stat. (*Inns*: *Corona* and *Cavallo Bianco*—poor, cuisine bad. N.B. No tolerable inn between this and Verona), a flourishing town

of 10,000 inhab., on the l. bank of the Adige, which belonged to the Venetians down to 1509, when it was taken by the Emp. Maximilian. It is the centre and seat of the silk-trade of Tyrol. Silk was an object of trade here as far back as 1200; the manufacture fell into the hands of enterprising settlers from Venice and Nuremberg, and has gone on increasing and improving down to the present time. There are 27 *Filande* (mills where the silk is unwound from the cocoon) in the town and neighbourhood, giving employment to 2300 persons, the principal being the *Filanda Bettini*, in which the machinery is moved by steam. 12,000 lbs. of silk are produced annually. There are also 36 spinning-mills (*Filatorie*), the largest of which belongs to Signor Tacchi, moved by the stream of the Leno, manufacturing yearly 173,000 lbs. of silk thread, and giving employment to 343 men and 820 women. The laws and regulations between manufacturers and silk-spinners are fixed by a printed code, authorised by the government, and adapted for every possible contingency.

The most remarkable building is the *Castle*, in the *Piazza del Podestà*, and originally the residence of the Venetian Governor, now Town Council Office. Its tower has the appearance of a lighthouse more than a fortification.

The principal Ch., *San Marco*, was built in the 15th cent. The *Ch. of San Tomaso*, now turned into a warehouse, is said to have been in existence in 1300.

Diligence in 5 hrs. to Riva, the port at the N. end of the *Lago di Garda*, and a beautiful spot (see *Rte.* 25E). A road runs from Roveredo through the *Valle de' Signori*, to Schio, whence *Rly.* to Vicenza (*Rte.* 25C).

In the castle of *Lizzana*, the hilly site of which alone exists, marked by a modern house, on the l. of the railroad about 2½ m. S. of Roveredo, Dante, when exiled from Florence (1302), and living at the court of the Scaligers, was some time entertained as a guest by the lord of *Castelbarco*,

its owner. It must have been during the time of his residence here that he observed and fixed in his memory that singular scene of desolation called *Slavini di San Marco*, which is traversed by the road near the village San Marco. It is, as its name implies, an avalanche of stone, occasioned by the fall of a vast mass of the oolitic and clay strata of the mountain, which has strewn the valley as far as Serravalle with wreck and ruins of rock, of which some fragments are of enormous size. A town is said to have been overwhelmed by the éboulement which took place in 845. This ruin is thus alluded to by Dante, in his description of the vestibule of hell:—

“Qual’ è quella ruina, che nel fianco
Di quà da ’ Trento, l’ Adice percosse,
O per tremuoto, o per sostegno manco:
Che da cima del monte, onde si mosse
Al piano, è sì la roccia discoscata,
Ch’ alcuna via darebbe a chi sù fosse.

Inferno, xii. 4, 10.

3 m. *Mori Stat.*, famed for asparagus. *Omnibus* for Riva and Lago di Garda (see Rte. 25E), 12 m., crossing the Adige here.

10 m. *Ala Stat.* (Buffet) (*Inn*: Post), a town of 3700 inhab., once famed for a flourishing manufacture of velvet and silk. This is the Austrian and Italian *Custom House*, and the trains usually make a halt of nearly $\frac{1}{2}$ hr.

[An interesting path strikes off from Ala S.E., up Val Ronchi, and crosses by the Colle della Lora or Revelta into the romantic basin of *Recoaro*. This is one of the most picturesque approaches for a pedestrian to that charming spot. See Rte. 25c.]

Avio Stat. Village on rt. bank of the river. Castle of the Castelbarcos.

Borghetto, l. bank, is the last place in Tyrol. The long mountain ridge on rt., separating the valley of the Adige from the Lago di Garda, culminates in Monte Baldo (7012 ft.), W. of *Borghetto*, rich in botanical treasures. *Frontier crossed.*

7 m. *Peri Stat.*, is the first in Venetia. Presently the rly. enters.

The valley of the Adige, which is partly separated from the Lago di Garda by the range of the Monte Baldo. In one of the ravines descending from it, near Brentino, is the singular sanctuary and hermitage of *Madonna della Corona*, built in a cave in the precipitous face of a rock, approachable from below by steps cut in the rock, and from above by ropes 130 mètres long.

The railway penetrates a famous defile, *la Chiusa* (Berner Klause), 5 m. long, through which the Adige rushes, flanked by precipices of limestone, rising like walls on both sides, and leaving little room for the railway and road, which have been partly cut through them. The emperor, Frederick Barbarossa, returning from Rome to Germany with his army, 1155, here found his passage stopped by a body of Veronese, who had occupied the heights. He was saved from a degrading submission by Otto of Wittelsbach, who climbed the heights in the night with 200 chosen men and drove the Veronese over the precipice. At the S. extremity of the defile and on the declivities above the l. bank have been erected forts Rivoli, Wratislaw, and Molinari, on the site of the old Venetian castle. They command not only the road and ravine of the Adige, but the plateau of Rivoli opposite. At *Rivoli*, which lies on a road leading from the valley of the Adige to the Lago di Garda, Napoleon gained one of his earliest and most decisive victories over the Austrians (1797). The French set up a monument on the field, which was afterwards destroyed. Incaffi, beyond and S. of Rivoli, was the residence of the physician and poet Fracastoro. The olive first appears near this.

11 m. *Domegliarà Stat.* There are several forts on l. bank of the river, formerly occupied by an old Venetian castle. Beyond the river S.W., some 10 m., is Custozza, where the Austrians defeated the Piedmontese in 1848, and the Italians in 1866. Still further S.W. beyond the Mincio, but out of sight, lies Solferino (June 24, 1859). At

7 m. *Parona Stat.*, the rly. crosses

the Adige, and at St. Lucia enters the line from Milan to Venice.

6 m. **Verona.** *Terminus*, S. side of Porta Nuova (see Rte. 25).

ROUTE 25c.

ROVEREDO TO VICENZA, BY THE VALLE DEI SIGNORI AND SCHIO [THE SETTE COMUNI].

| | |
|-----------------------|---------|
| Roveredo to | Eng. m. |
| Schio (road) | 28 |
| Vicenza (rail). . . . | 21 |

Diligence daily from Roveredo for Schio, where it is in communication with the trains to Vicenza. There are no post-stations between Roveredo and Schio, but horses and carriages can be hired at both those places. An extra horse is required to ascend the pass of *Fugazze*, on either side, and 8 hrs. are generally required from Roveredo to Schio.

This is the most direct route between the Italian Tyrol and Vicenza or Venice. It leads over the extremely fine pass of *Fugazze*, and through the romantic valley *dei Signori*, and offers from Schio two interesting excursions—to the *Sette Comuni* on the one hand, or to the *Baths of Recoaro* on the other. The former is a bold table-land occupied by a sparse and singular population, the latter a gay and charmingly picturesque watering-place.

Roveredo is described in Rte. 25b. The road enters the Val d'Arsa, traversed by the Leno, to the E. of the town; the lower end is called also Val Lunga, as far as the point, $\frac{1}{2}$ hr. from the town, where the

2 m. *Val Terragnolo* opens E. [Noriglio, San Nicolo, and Piazza are the principal villages of this valley; the latter is the chief place, whence by hill-paths the Val Astico and Sette Comuni may be reached.]

A large paper-mill is passed, and presently is seen the Chapel of St. Columbano niched against the wall of precipice across the stream. The valley is beautiful, clothed with brushwood, but remarkably solitary. After a long ascent Pozzachio is the first village that comes in sight, on a height to the l. Soon afterwards, at Valmorbia, the upper valley opens strikingly, closed by the dolomite peaks of Recoaro. The view becomes very fine about

9 m. *Raossi* (*Inn*, small). A little beyond this, commandingly situated, and reached by a winding ascent, is

Chiesa, a few houses near a church on a hill, and chief place of the valley. It is called also *Pieve di Val d'Arsa*.

[A bridle-path to Recoaro here leaves our route, continuing up the valley by the village of *Campo Silvano* (*Inn*, tolerable), and ascending to a col in the dolomite ridge called the *Campo Grosso*. It descends by *Marena-dore* into the richly wooded valley on the other side. This path is interesting to the geologist. Requires a guide.

(A pedestrian bound for Recoaro from the N. may find a still more interesting path from *Ala* below Roveredo on the rly. (See Rte. 25b.) This ascends the Val Ronchi, crosses the *Colle della Lora* (called also *Revelto*), on the N. side of the dolomitic pyramid of the Cima delle tre Croci (6368 ft.), and descends to Recoaro by the village of Obante.)

From *Chiesa* the ascent continues, bearing to l. away from the main valley. The road makes the circuit of a vast wooded hollow, and mounts through noble scenery, passing a small *osteria* (which can supply coffee, wine, and bread), to the

5 m. *Pass of Fugazze* (4560 ft.). The *Frontier between Tyrol and Italy*. The road immediately descends with numerous zigzags into the Valle dei Signori, which opens magnificently. Rocky peaks of the most picturesque form pierce the clouds on the l., and the blue plain of Italy is seen in the distance. The valley soon becomes superbly rich in vegetation.

6 m. *Valle*, with a fine ch., is the

first village, whence is a path W. to Recoaro, which is also gained lower down by a path striking over the hill a little before reaching

$\frac{3}{2}$ m. *Torre Belvicino*, whence the road is level to

$\frac{2}{2}$ m. *Schio* Stat. (*Inns*: Croce d'Oro, good rooms, but extortionate; della Stella, fair. The inns are close together). The town is neat and flourishing. It has 12,000 inhab., 1500 of whom are employed in the cloth-mills. Passini's Geological Museum is a rich collection. Dr. Bologna, who accompanied Sir Roderick Murchison, lives here, and can give information about the *Sette Comuni*. Low picturesque hills surround the place and overlook the plain of the Vicentino.

[Two bridle-paths cross the hills from Schio to *Recoaro* (see Rte. 27B). One is that already mentioned, which leaves the road of the *Valle dei Signori* about 4 m. above Schio, winds upward to the ridge, with fine views towards the head of the valley, and descends upon Recoaro by Rovigliana, 4 hrs. The other is by Magré.]

Excursion to the Sette Comuni.

This singular district may be best approached from Schio, where carriages may be hired for the whole distance, about 25 m., to Asiago; time required, 6 hrs. It consists of a high tableland between the rivers Astico and Brenta. Mean height above sea, 3250 ft.; climate cold; productions alpine. Trade in cattle, cheese, timber, and straw-plait. It is penetrated by but one road, which ascends from the side of the Astico, and by a few abrupt and rough paths. *Asiago*, pop. 5200, is the capital, situated nearly in the centre, with tolerable *Inn*. The whole mountain mass is of great geological interest (see Murchison in 'Geol. Journ.,' vol. v. pt. i. 1849). The chief peculiarity of the district, however, is derived from the character of the population. The inhabitants, about 40,000 in number, are Germans, divided into seven parishes or communities spread chiefly over the

southern half of the plateau, and distinguished in language and manners, as formerly in dress, from the Italians, by whom they are surrounded. They were supposed by some writers to be the descendants of the Cimbri, defeated by Marius near Verona; while they were regarded by others as a remnant of the Alemanni, whom Clovis vanquished at Zülpich, near Cologne, A.D. 496, and who, it is said, obtained an asylum in Italy from Theodoric. At the present day this language is no longer an enigma. The inhabitants of these communities are Germans, speaking an old Alemannic-Swabian dialect, which has, of course, a resemblance to that of the *Nibelungenlied*. The Alemannic-Swabian tribe occupied, in the middle ages, part of Western Tyrol, and the Vorarlberg. The Swabian colonists of the county of Tolna in Hungary, and the *Gottscheer* of Carinthia, also belong to this ancient Germanic tribe, and have preserved, like the inhabitants of the *Sette Comuni*, its peculiar dialect, or, strictly speaking, the dialect that prevailed at the period when they respectively separated from the main body of the tribe. The inhabitants of these communities may perhaps be the descendants of Alemannic-Swabian colonists, who settled here in the 11th or 12th cent., but it is far more probable that they are merely a remnant of their tribe, isolated by the encroachment of the Italian population and language, which, it is well known, has been, and still is, gradually gaining ground on the German language in Cisalpine Tyrol, and will probably, at no distant period, entirely supersede it. The *Sette Comuni* themselves are becoming more and more Italianised, especially since they have discontinued to receive their clergymen from Swabia. The people carry down a large quantity of timber in the rainy season by the Valstagna, to be floated down on the Brenta to Bassano.

The scattered thatched farmhouses and quaint villages remind the traveller of Württemberg or Bavaria. The churches are becoming Italian-

ised; that of *Rotzo* is the most ancient. Until 1797 they formed a republic under the protection of Venice.

The road goes by *Piovene*, 6 m., where it enters and crosses the *Val d'Astico*, and by an extraordinary series of zigzags laid up the mountain side, and visible far in the plain, reaches the summit, where over an undulating and curious country, broken by protruding rocks, like the *Karst* of *Carniola*, and barely inhabited, it descends into the basin of *Asiago*.

The geologist will, however, find it more to his advantage to abandon this new route for the old one, and, proceeding up the valley of the *Astico* to *Pedescala* (10 m. from *Piovene*), take the steep ascent to the plateau, where a succession of oolitic strata full of fossils, covered by red limestone containing ammonites, will be observed. *Rotzo*, 3 m., is near the edge of the plateau; thence it is almost level to *Roana*, 5 m.; then the deep ravine of the river *Assa* has to be crossed; and 2 m. further is *Asiago*. (*Inn*: *Bosco's*, just tolerable, 2 bedrooms; others cleaner over the way.) It is a long, straggling, and rather dirty village, with a large new church.

There is a *path*, only passable in dry weather, from *Asiago* to *Valstagna*, on the *Brenta*, 4 hrs.; 1 hr. over the open plain on a good road, passing *Gallio*, one of the 7 communes; then 1 hr. down a stony gully, to *Boso*, where is poor osteria and a small church, picturesquely situated, for at this point both stream and path drop suddenly into a grand and deep gorge, descending all the way to *Valstagna*, 2 hrs., where the *Brenta* valley opens very finely. There is an excellent small *Inn* over the bridge on the high road: 1 hr.'s drive to *Bassano*.

From *Schio* the rly., skirting a range of low hills to the W., keeps along the plain, to

21 m. *Vicenza* Junct. Stat. (Rte. 27).

ROUTE 25D.

TRENT TO VENICE, BY VAL SUGANA,
BASSANO AND TREVISO.

112 Eng. m.

Good post-road from Trent to *Bassano*. (*Diligence* twice daily.) 10 hrs.' posting; a good walker would require two days. From *Bassano Rly. viâ Padua* or *Treviso* to *Venice*.

The scenery on this route is far superior to any on that by *Verona*. The *Val Sugana* is highly picturesque, the gorge of the *Cismon* very striking, and the spurs of the hills beyond *Bassano* offer charming views over the great Venetian plain. As a route to *Venice* it is 30 m. nearer than by *Verona*, but the uninterrupted rly. communication gives the latter the advantage in time.

The improved road, soon after leaving *Trent*, enters the gorge of the *Fersina*, and, avoiding the steep gradients of the old, is cut through the rock and carried by an easy gradual ascent to

7 m. *Pergine* (Germ. *Persen*)—(Post, al *Caval Bianco*)—a pretty town of 4470 inhab., with a *Castle* of the Bishops of *Trent* on a rock of slate, on the l. bank of the *Fersina*. It stands in the midst of charming scenery, near the watershed between the *Adige* and the *Brenta*, at an elevation of 1550 ft. above the sea. Beyond it the river *Brenta* takes its rise in the two small picturesque lakes of *Caldonazzo* and *Levico*, on the rt. of the road. The upper part of the valley through which it flows, and our road descends, is called *Val Sugana*, and it presents features of extreme interest. The post-road between *Pergine* and *Levico*, being carried through a defile flanked by heights which conceal all view, will convey but a very limited notion of the beauties which surround the cradle of the *Brenta*.

[Those who are not pressed for time may make a circuit by a road which runs by Sta. Caterina, along the W. margin of the Lake of *Caldonazzo* (see excursions from Trent in Rte. 25B), through the extensive chesnut-woods of Castegne, which overshadow it, and through Calceranica, to the village of *Caldonazzo* at the lower end of the lake. Hence the road continues across the valley into the post-road at *Levico*.]

Levico. (*Inn*: *Corona*). A village of about 3670 inhab., with mineral springs, whose medicinal properties are recommended for rheumatism, liver complaints, and consumptive disorders. A large *Bath-house* has been built, with accommodation for 300 persons; however, the country in the immediate vicinity is bleak and treeless.

Masi is a pleasantly situated village, and the fine dolomite peaks of the *Cima Dodici* (7660 ft.) begin to show themselves to the S.

16 m. *Borgo di Val Sugana* (Germ. *Borchen*) — (*Inns*: *Croce Bianca*; *Aquila*), the principal place in the valley, at an elevation of 1475 ft. above the sea, has 3900 inhab., most of whom are occupied and enriched by the culture of silk. It is somewhat compressed within the neighbouring heights, but occupies the site of *Burgum Ausugii*, a military station on the great road made by the Romans to connect the shores of the Adriatic with the colony of *Tridentum*. Among the castles with which this part of the valley abounds, that of *Borgo*, which belonged to the Counts of *Telvana*, is the most conspicuous.

Grigno is on the boundary of *Tyrol*, and in the province of *Venice*. Near this the *Vale of Tesino* opens out from the N. It is inhabited by a race who follow the profession of pedlars and printsellers, and wander all over the world with rude pictures of saints, &c., for sale. This trade began in the middle of the 17th cent.; and though it has now much fallen off, the inhabitants of this obscure valley still maintain agents in some of the prin-

cipal cities of Europe and America. The family of *Artaria* come from hence. The children of the valley never fail to return with the earnings of years of toil, to spend them and end their days by the banks of the *Tesino*. The *Brenta*, which has hitherto flowed E., now turns S. In ascending the valley this stage is charged 2 posts instead of 1½.

17 m. *Primolano*. Napoleon here surprised and defeated the Austrian vanguard in the memorable campaign of 1796. *Primolano*, as well as *Borgo* and *Levico*, were also the scenes of engagements between General *Medici's* division of the regular Italian army and the Austrians in July, 1866. There is an excellent carriage-road from this to *Feltre*, of about 12 m., on which there is a daily *diligence*. (Excursion to *Primiero* and *Agordo* in Rte. 222A. *Handbook for S. Germany*.)

[From *Primolano*, or *Borgo*, or, better still, from *Pedescala* or *Valstagna*, an excursion may be made S. of our road to the *Sette Comuni*, or 7 German parishes, or communities, in a mountainous district S. of the Alps, with 40,000 inhab., surrounded by an Italian population, and yet keeping themselves distinct in manners, language, and dress. See Rte. 25c.]

Between *Primolano* and *Cismone* the *Brenta* traverses the magnificent defile of *Covelo* (*Kofel*), and the road is carried through it at a considerable height above the river, with precipices above and below it. Where the rocks are highest and wildest a singular fortress-cave once existed in the face of the cliff, 100 ft. above the road. It was capable of containing a garrison of 500 men, and its guns completely commanded the passage. *Maximilian* took it from the *Venetians* in 1509, and it was thenceforth held by *Austria*, though within the territory of *Venice*. It completely commanded the passage of the valley: it had no visible approach from above or below, and was supplied with water from a spring within the cave. Its powder magazine was cut out of the rock.

"Fortwoor three leagues the scenery continued much in the same style; cliffs nearly perpendicular on both sides, and the Brenta below. Beyond, the rocks began to be mantled with evergreens and gardens. Here and there a cottage, shaded with mulberries, made its appearance; and we often discovered on the banks of the river ranges of white buildings, with courts and awnings, beneath which numbers of women and children were employed in manufacturing silk. As we advanced the stream gradually widened and the rocks receded, woods were more frequent, and cottages thicker strewn. About 5 in the evening we left the country of crags and precipices, of mists and cataracts, and were entering the fertile territory of the Bassanese."—*Beckford*.

At *Cismone*, where the torrent *Cismone* enters the Brenta, Napoleon halted the night before he routed the Austrians at Bassano, 1796, and was glad to content himself with half a private soldier's ration of bread for supper.

A few miles lower down is the pretty town of *Valstagna*, on the W. bank of the Brenta, famous for its manufacture of broad-brimmed hats. It is placed at the opening of a deep ravine which penetrates into the *Sette Comuni*, and offers the easiest access from the valley of the Brenta, by which the principal traffic is carried on with Bassano. By the stone bridge over the Brenta at *Valstagna*, the traveller, with a very slight *détour*, may visit the hamlet of *Oliéro*, with a large paper-manufactory. No travellers should pass this picturesque spot without seeing the magnificent natural cavern in the dolomitic limestone, which here forms a vertical wall towards the valley of the Brenta, and from which issues a considerable stream or river of most limpid water, evidently one of the principal subterranean drains of the superjacent table-land of the *Sette Comuni*. By devoting an hour to the excursion travellers may easily explore it by torchlight. The stalactites are fine, and the whole view very striking. [There is a road to

Bassano by the rt. bank of the Brenta.]

The narrow defile of the Brenta ceases at *Campese*, before reaching *Bassano*, where the river enters the great plain of the *Vicentino*.

19 m. *Bassano* Stat. (*Inn*: *St. Antonio*), described as an excursion from *Vicenza*, in Rte. 27B. *Rly.* hence to

14 m. *Castelfranco* Junct. Stat., an ancient town of 3800 inhab., in a very flat plain, surrounded by walls and many towers. It was the birth-place of *Giorgione*, whose house (now that of the *Rainate* family), still forming part of the N. wall, has nothing of former days about it. A *Madonna* and *Child*, with *S. Liberale* in armour (said to be the painter), and *St. Francis* below, an excellent production of his pencil, decorates the principal church. The *Casa Pellizzari*, in the square near the ch., contains, on the first floor, painted friezes, which are said to be by *Giorgione*. In the Sacristy is a fresco of *Justice*, by *P. Veronese*. The *Villa Soranzo*, outside the town, is a fine building, by *Sanmicheli*.

Rly. open S. to *Padua*, and E. to

16 m. *Treviso* Junct. Stat., described, with the remainder of the route to

18 m. *Venice*, in Rte. 28.

ROUTE 25E.

THE LAKE OF GARDA.

The LAGO DI GARDA, the *Benacus* of classical writers, is fed chiefly by the river *Sarca* descending from the Italian Tyrol. Although receiving less water than the *Lago Maggiore* or

Lake of Como, it is much more extensive; indeed, more so than any of the Italian lakes. Its surface is 227 ft. above the level of the sea, and its greatest hitherto ascertained depth 1900 Eng. ft. Its upper portion is surrounded by high mountains, and except at the point where the Mincio enters it, the sides for two-thirds of its length are bold and precipitous—so much so that for a considerable distance no road is possible along the shore. The grand mountain on the E. side is Monte Baldo, renowned amongst botanists for its varied flora. It separates the lake from the valley of the Adige. The lower portion of the lake widens out amongst the lower elevations of the subalpine region, and its shores are fertile and dotted with villages. The climate is milder than upon the other Lombard lakes, owing to its less elevated position above the sea. The olive is much cultivated, and on the western shore extensive plantations of lemon-trees present a singular appearance. The Lake of Garda is more subject to violent storms than either those of Como or Maggioro; and, from the larger expanse of water, the waves rise to such a height as to give it the appearance of an agitated sea—

“teque

Fluctibus et fremitu assurgens ‘Benace’ marino.”

It abounds in fish, the principal of which are the trout, pike, tench, eel, two or three species of the carp genus, with the *Sardella* and *Agone*, probably different ages of the delicious freshwater herring that exists in the other Lombard lakes. The perch is entirely wanting here, although so abundant in the more western lakes.

The only outlet is the Mincio at Peschiera, which is not navigable, being intercepted by weirs, where great numbers of trout are caught. The introduction of trawling on the Lake of Garda, as on the Lago Maggioro, is likely to exterminate this fish, now rapidly decreasing in consequence.

DESENZANO UP THE LAKE OF GARDA TO RIVA.

N.B. For the description of *Desenzano*, and the excursion to the peninsula of Sermione, as well as of *Peschiera*, and the intermediate line of Rly., see Rte. 25.

Steamer (for time of starting, see the *Guida Orario*) daily in the afternoon, in 4¼ hrs., to Riva at the head of the lake, both from Desenzano and Peschiera. The *Desenzano* boat calls at Salo and other places on the W. side of the lake, while the *Peschiera* boat touches at Garda and other places on the E. shore. There is a fair restaurant on board. The departures of these steamers are arranged to be in correspondence with the trains from Milan and Venice (as to which see the time-tables of the rly. and steamers). *Omnibuses* (50 cent., luggage 25 cent.) convey travellers from the stat. to the places of embarkation on the lake. On reaching Riva travellers may proceed at once by diligence or hired carriage to either Mori or Roveredo, so as to catch a train over the Brenner to Innsbruck.

After leaving Desenzano, and before entering the Bay of Salo, we pass the islets of *Biagio* and *Lecei*, the latter having on it the *Villa Lecchi*, surrounded by olives and orange-trees. This islet was fortified by Garibaldi in 1859. The first place the steamer touches at is

7 m. †*Salo* (*Inns*: Sirene; Gambiero, fair, but make your bargain; Giardino—good head-quarters to visit the interesting sites upon the lake), a town of 4500 inhab., situated at the extremity of a small bay, and perhaps the most beautiful spot on the lake. In the *ch.* of the Annunziata, are frescoes by Pietro Vecchio. The Lake of Idro may be visited from Salo—an excursion of 12 hrs. (see Rte. 25A).

5 m. †*Maderno*, a large village. Visit the Byzantine *ch.* beyond the bridge, and explore the lovely valley *delle Cartiere* (paper-mills). At *Toscolano*, there are several paper-mills,

† This mark denotes places where the steamers stop, or off which they call.

at the foot of the peak of Monte Fraine. At *Bogliaco*, the palace of Conte Bettoni contains fine pictures.

6 m. †*Gargnano (Inn)*, 3 villages, forming together one of the most considerable places on the lake. Large lemon-gardens. *Diligence* to Brescia.

4 m. †*Tignale, Campione*, and

4 m. †*Tremósine*, 3 villages high up on the rocks, in a very fertile district, with rich southern vegetation.

4 m. †*Limone*, about 2 m. from the Tyrolese frontier, between *La Nava* (Italian) and *Pregasena* (Austrian). Large lemon plantations: first grown here in Europe; hence the name of the fruit. Here the French embarked Hofer a prisoner, on his way to Mantua to be shot.

Among the bold rocks on the W. shore, the *Ponale* torrent precipitates its waters into the lake, near which, at the mouth of the gorge, are ruins of a Custom-house. It may be visited from Riva.

5 m. †*Riva*, in a charming situation at the head of the lake.

Luggage is examined on landing at the Austrian Custom-house.

Hotels: **Sole*, with terrace on the lake, well situated, and good; *Giardino*, not so well situated, and inferior; *Il Kern*, small, and second rate.

Post Office in the Piazza Brolo. Pop. about 4500. The three churches do not contain anything of interest, and the streets are crooked and dirty. On the W. side of the town the Castel Vecchio stands on a rock. The scenery at Riva is so beautiful, that it is quite worth while to spend a night here. The town lies at the extreme N.W. point of the lake, hemmed in by precipices on the E. and W., and in a climate permitting of the growth of orange and citron groves, olives, myrtles, vines, and pomegranates.

Excursions:—

a. An agreeable stroll may be taken for about 2 m. along the road made by the Austrians in the direction of Brescia, as far as where it forms a gradually rising terrace above the W. shore of the lake. It is shady in the

afternoon, and commands fine views. It leads in about 2 hrs. to the falls of the *Ponale*, mentioned above, and which are situated where the road turns into the *Val Ledro* (Rte. 25A), but are best seen from about 50 yds. out in the lake.

b. The *Monte Brione* ($\frac{3}{4}$ hr.), on the way to Torbole, commands fine views, and from the range of the *Monte Baldo*, ascended in 5 hrs. from Nago, a grand panorama will be enjoyed.

c. To Villa Lutti, at the foot of Monte Brione.

d. To Castello Tenno, formerly the residence of the Bp. of Trent.

e. To *Castel d'Arco*.

f. To the grand hidden *Fall* of the river *Varone*, at the foot of Castel Tenno.

It is a charming drive N.E. 28 m. to *Trent*, by the grand gorge of the *Sarca*. The *Inn* at *Le Sarche* is wretched, but good accommodation is to be found at the *Baths of Comano*, about 6 m. further, and conveniently situated between the two gorges. (See Rte. 219, *Handbook for S. Germany*).

Omnibus twice daily in two hrs. to (10 m.) *Mori* (on the *Rly.* to Verona, Rte. 25B), a very pretty drive through a richly cultivated country, passing *Torbole*, *Nago*, and the little *Lake of Loppio*.

Riva is a post-station, and supplied with post-horses. Good physician, Dr. Mool.

The steamers to *Peschiera* and *Desenzano* start very early in the morning; but see *Guida Orario*.

PESCHIERA UP THE LAKE OF GARDA TO RIVA.

Omnibus at the *Rly. Stat.* conveys travellers to the steamer in correspondence. There is a restaurant on board. This steamer coasts along the E. shore of the lake. The *Peninsula of Sermione*, the *Grotte di Catullo* and the old San Pietro, are described in Rte. 25.

†*Lazise* (2600 inhab.), surrounded by picturesque mediæval walls. Its castle, consisting of towers and a dungeon, was erected by Mastino della Scala in the 13th cent. 2 m. S. of

Lazise, but a little inland, is *Cola* (Colle Alto), with large villa of Count Menescalchi, well known for his researches in oriental literature.

†*Bardolino*, a village with battlements, walls, and towers, is 3 m. beyond, with pretty villas around it.

†*Garda*, a walled village, which gives its name to the lake, is at the bottom of a deep bay. In the neighbourhood is the palace of Count Albertini of Verona. A little way S. of it, on the hill of the Erema, stands a villa of Count Borri on the site of a Camaldolese sanctuary, where Count Algarotti resided. The plateau of Rivoli, the scene of one of Napoleon's decisive victories over the Austrians, in 1797, is at the distance of an hour's ride from Garda. After passing the pretty promontory of San Vigilio, on which is a villa designed by Sanmichele, with splendid gardens, the steamer runs under Monte Baldo, and touches at

†*Torri*, whose castle was built by a della Scala in 1383—delightful gardens, and quarries of red and yellow marble, with which many of the buildings of Verona have been decorated. †*Casteletto* and †*Assenza* are the two next calling-places of the steamer, near which are some islets with ruined castles on them.

†*Malcesine* (pop. 2000) has a picturesque castle, restored by the Comune, and a ch., in which is a Descent from the Cross by *Giolfino*. The highest peak of Monte Baldo is above Malcesine.

†*Riva* is reached in 4 hrs., and is described above.

Nuova Stat., the rly. to Mantua (22 m.) passes through a tolerably fertile plain, but presents little of interest. The country on the rt. of the line is celebrated as the scene of some of the most bloody actions between the Piedmontese and Austrians in 1848. It passes near to *Santa Lucia*, and *Somma Campagna*, from which Charles Albert blockaded Radetsky in Verona, and leaves a few m. to the rt., *Custozza*, where, after a most sanguinary and protracted contest, the Piedmontese were worsted on the 25th of July, 1848, and obliged to re-cross the Mincio.

6 m. *Dossobuono Stat.*, near a straggling village on rt.

4 m. *Villafranca Stat.*, a town of 7400 inhab. Here the negotiations between the Emperors of France and Austria for the convention which put an end to the war, 11th July, 1859, were conducted. The fine old castle was founded 1199 by the Veronese; but the present building is of the 14th cent.

[From here a cross-road of 5 m. leads to *Valeggio* and *Borghetto*, on the Mincio. Overlooking *Borghetto*, and on the opposite side (E.) of the river, is the Scaligerian Castle of *Valeggio*, with a very lofty dungeon. *Valeggio* and *Borghetto* constitute an important military position, as affording an easy passage of the Mincio. Here the French crossed in August, 1796, after the battle of Castiglione; the Piedmontese in 1848—the Austrians on both occasions retreating to Verona; and again the French in pursuit of the Austrians, after their defeat at Solferino on the 24th June, 1859. *Valeggio*, a village of 2000 inhab., in the midst of a rich silk district, is on the edge of the great plain of Mantua. But the most remarkable feature of the place is the fortified bridge or causeway between it and *Borghetto*, built in 1393 by Gian' Galeazzo Visconti, who has in this fabric exhibited his passion for architectural magnificence. His engineers found a Roman substructure, upon which they erected this causeway, at each

ROUTE 26.

VERONA TO MODENA BY MANTUA— RAIL.

Distance, 60 m.; time, 2½ to 4½ hrs.; trains, 4 daily.

Verona is described in Rte. 35.

From the *Porta Vescovo*, or *Porta*

end of which was a lofty gate-tower, and in the centre the bridge over the Mincio: the latter has long been broken down. The length of the causeway is 602 yds., battlemented on either side like the bridge at Verona, and defended by lofty turrets.]

3 m. *Mozzecane* Stat. The country about, and hence to Mantua, consists chiefly of irrigated meadow-land.

4 m. *Roverbella* Stat. The town, a large wealthy place (3400 inhab.) is at some distance on the rt. of the stat.: here they show the house in which Napoleon lodged in 1796, during the military operations between the Adige and the Mincio, and the siege of Mantua.

S. Antonio Stat. This was the old station of Mantua before the rly. was continued, and pedestrians will do well to alight here and walk into the city, in order to appreciate the strength of this fortress and the peculiarities of its situation.

The Rly. passes the *citadel* of Mantua, where the Tyrloese patriot, *Andreas Hofer*, after his betrayal to the French, was shot by order of Napoleon in 1810. A small marble monument has been erected to him by the Austrian soldiers. The body was removed in 1823 to Innsbruck.

5 m. *Mantua* (*Mantova*) Junct. Stat.

The Rly. has now been brought into the town, but the stat. is nearly 1 m. from the hotels.

Inns: none good: the traveller will do well to avoid sleeping in the town. *Aquila d'Oro*, central position, in the Contrada della Croce Verde. *Croce Verde* (or *Fenice*), in the same street; charges high, and attendance complained of. *Leone d'Oro*, *Via S. Agnese*.

Cabs.— $\frac{1}{2}$ hr. 60 c.; first hr. 1 fr. 50 c., succeeding $\frac{1}{2}$ hrs. 50 c.

Post Office.—*Via S. Carlo*, open 9 to 9.

Cafés.—*Veneziano*, *Portico S. Carlo*; *Partenope*, *Via Croce Verde*.

Chemist.—*Moretti Foggia* keeps English medicines.

Plan for Visiting in one day, and in topographical order, the principal Sights at Mantua.

Piazza delle Erbe; Pal. della Ragione; **Ch. of S. Andrea*; Piazza di S. Pietro; Duomo; Ch. of Santa Barbara; **Castello di Corte*; Archivio; Accademia delle Belle Arti; **Museo Patrio*; Pal. Colloredo; House of Giulio Romano; Chs. of S. Maurizio and S. Barnaba; House of Mantegna; Ch. of S. Sebastiano; ***Palazzo del Tè*.

The ancient city of Mantua, from its situation on the flat and sedgy banks of the Mincio, is anything but healthy: intermittent and low fevers are frequent in the autumn, and it has no claims to natural beauty. It is surrounded by lakes and marshes; but the latter were partially drained by the French. The three portions of the lagune are called the *Lago di Mezzo* (to the N.), *Lago Inferiore* (to the E.), and *Lago Superiore* (to the N.W.), formed by the swelling out of the Mincio, and maintained by artificial dams and embankments: they are crossed by six bridges, or *chaussées*. The city has water communication with the Adriatic, and there is a dock for small vessels.

Mantua is a great centre for the trade in silkworms and their produce. On a market-day during summer the country women may be seen flocking into town laden with baskets of white and yellow cocoons, or displaying them in the streets for sale.

Mantua stands on the "smooth-sliding Mincius."

"Propter aquam, tardis ingens ubi flexibus
errat
Mincius, et tenerâ prætexit arundine ripas."

So sang Virgil in his *Georgics*, and the classical scholar will not have forgotten that this was the country of the poet, and that Augustus gave back to him the land of which he had been

deprived when the district was divided amongst the Roman soldiers. According to Donatus, Virgil was born at *Andes*; a local and very ancient tradition has identified this place with *Pietola*, about 2 m. S. of Mantua, at the extremity of the Lago Inferiore, surrounded by woods and groves, in which the willow predominates.

"E quell' ombra gentil per cui si noma
Pietola più che villa Mantovana."

DANTE, *Purg.* xviii. vv. 82, 83.

One of the Gonzagas built a palace here, to which he gave the name of the *Virgiliana*.

In the 16th cent. "*Mantova la Gloriosa*" was one of the most rich and gay of the courts and cities of Italy. The Gonzagas—first Lords, or Captains, in 1328; next Marquises, or Margraves, in 1443; and lastly, created by Charles V. Dukes of Mantua, in 1539—were men of great talent and energy, especially Giovanni Francesco II. (from 1484 to 1519), and Federico II. (1514–1540)—who first obtained the ducal dignity, and who were munificent patrons and promoters of the arts and of literature. Their successors continued to govern with much wisdom; and Mantua became one of the most opulent and flourishing cities of Lombardy, when the death of Vincenzio II. (1627) was followed by every kind of calamity. It seemed thenceforward as if the house had become fated. Francesco IV. having died without male issue after a reign of ten months, the duchy devolved upon Cardinal Ferdinando, his brother. It was more than doubtful whether he had any right to the duchy, for Mantua had not been declared a male fief; and it was considered that Maria, his niece, was the lawful heir. Ferdinand, having by papal licence resigned his cardinal's hat, married twice. By his first and secret marriage with Camilla Reticina he had one son; but Ferdinand procured the marriage to be dissolved; Jacintho Gonzaga was declared illegitimate, and his father married Catherine of Medicis; but he had no children by her; and, on his death in 1627, the duchy was claimed by the

branch of the Gonzagas settled in France, then represented by Charles, Duke of Nevers. The right was contested; and the Emperor Ferdinand II. claiming to dispose of the duchy of Mantua as an imperial fief, the country was invaded by Altringer Colalto, and Gallas, names written in blood in the history of the Thirty Years' War. Duke Charles was neglected and almost betrayed by the Venetians, and feebly supported by the French. On the 8th April, 1630, the imperialists laid siege to the town: famine and pestilence raged within; but the duke defended himself bravely; and the inhabitants, knowing what would be their fate, aided with the utmost valour and desperation. On the 18th July, when the garrison was reduced to 1000 fighting men, the city was taken by storm, and during three days was given up to plunder. The Germans on this occasion executed their work of devastation with great system and regularity; they got exceedingly drunk; they neither killed a man, nor insulted a woman, nor burnt a house; but they stripped the town of everything which it contained. The plunder was valued at 8,000,000 ducats. Previous to the siege the duke had sold large portions of the Gonzaga collections. The plunder of the city dispersed the remainder, with the exception of such of the marbles as remain in the museum. The best portions were taken to Prague. They were afterwards purchased by Christina, Queen of Sweden, who carried them to Rome, where they remained until they were obtained by the Regent Duke of Orleans, and became the foundation of the Orleans gallery.

Carlo Gonzaga I. regained his duchy by submission to the emperor; but Mantua never recovered from the blow. Population has increased of late years; there are now 28,500 inhab., upwards of 3000 of whom are Jews, by whom a great proportion of the trade is carried on.

The Gonzagas were in the last century deprived of their possessions by the jurisprudence of the feudal ages. Carlo IV. having unfortunately joined

the French in the war of the succession, the Emperor Joseph I. placed him under the ban of the empire, and seized his dominions. The duke fled, and died at Padua in 1707, not without suspicion of poison; and the Emperor Joseph, declaring the fief to be forfeited, united it to his own dominions. The last of the Gonzagas, still a resident here, was a pensioner of the Austrian Government until its fall. The Austrians added to the fortifications, and Mantua became the strongest fortress of the Quadrilateral, with endless walls, bastions, and bridges.

After the fall of Milan in 1796, Napoleon hastened to lay siege to the city (14th June); but the forces of Serrurier were only sufficient to keep the garrison in check, and could not prevent the occupation of the city by Wurmser, after his defeat at Bassano. Four unavailing attempts were made by the Austrians to relieve the garrison. After the failure of the last, Mantua could no longer hold out. One half of its numerous garrison was in the hospital; and they had eaten all their horses. In this extremity Wurmser proposed to Serrurier to capitulate, and Napoleon, in consequence, hastened to Roverbella, where he found Klenau, the Austrian aide-de-camp, expatiating with Serrurier on the powerful means of resistance which Wurmser enjoyed, and the great stores of provisions which still remained in the magazines. Wrapped in his cloak near the fire, he overheard the conversation without taking any part in it, or making himself known. When it was concluded, he approached the table, took up the pen, and wrote on the margin his answer to all the propositions of Wurmser; and when it was finished, said to Klenau, "If Wurmser had only provisions for fifteen days, and spoke of surrendering, he would not have merited an honourable capitulation; but as he has sent you, he must be reduced to extremities; but I respect his age, his valour, and his misfortunes. Here are the conditions which I offer him if he surrender to-morrow: should he delay a fortnight, a month, or two months,

N. Italy.—1877.

he shall have the same conditions: he may wait till he feels he can do so with honour to himself. I am now about to cross the Po to march upon Rome: return and communicate my intentions to your general." The aide-de-camp, who now perceived that he was in the presence of Napoleon, finding that it was useless longer to dissemble, confessed that they had only provisions left for three days. The terms of capitulation were immediately agreed on; Napoleon set out himself to Florence, to conduct the expedition against Rome; and Serrurier had the honour of seeing the marshal, with all his staff, defile before him. On taking the city, the French committed many excesses. It was retaken after a bombardment of 4 days by the Austrians in 1799.

It was in a street of Mantua that the admirable Crichton was assassinated by 6 bravos hired by the Duke's son, to whom he was tutor, and it is believed that the pupil was present at the committal of the crime, if he did not himself deal the death-stroke.

In the centre of the city there is a long covered arcade, and hereabouts the place shows most symptoms of life; but the grass grows in the outskirts, and the marks of ruin, too visible upon many of the buildings, attest the misfortunes which Mantua has sustained. Yet interesting memorials remain, to remind us of its ancient splendour. There are no large squares, but great masses of buildings, huge piles casting deep shadows, feudal towers crowned with their forked battlements, castles and Lombard arches, forming a scene of peculiar and novel character.

The **DUCAL PALACE is a remarkable assemblage of buildings. The first object is the ancient *Castello di Corte*, the palace and fortress of the Gonzagas, built by Francesco Gonzaga IV., Capitano of Mantua between the years 1393 and 1406, the architect being Bertolino Novara. It is flanked by deeply machicolated and noble towers, but battered and decayed. The archives contain docu-

PLAN OF THE DUCAL PALACE IN MANTUA.



- 1 Piazza Arche.
- 2 Scuderie Reali.
- 3 Cda. Ducale.
- 4 Cda. Giorgio.
- 5 Cda. del Duomo.
- 6 Seminario.

References to the Apartments.

- a* Scalcheria (Custode).
b Camera degli Arazzi.
c Camera del Zodiaco.
d Galleria degli Specchi.
e Giardino pensile.
f Corridor leading to the Corte Vecchia.

- g* Sala de' Marmi.
h Sala and Appartamento di Troja.
i Corte Vecchia.
k l Castello, now Archives.
m Sala with portraits of the Gonzaga family.

- n* Gallery.
o Appartamento Stivali.
p Appartamento Paradiso.
q Passage leading to the Cathedral.
r House of B. Castiglione.

ments reaching as far back as the early part of the 11th cent., and all those relative to the Gonzagas are deposited here. The interior was richly decorated with frescoes, which were perfect till the conquest of Lombardy by the French; now only a few vestiges can be traced in some of the

rooms, occupied by the public offices. The most interesting *frescoes* remaining are those by *Andrea Mantegna*, in one of the rooms now used as a council-room: 1, on the wall on l. of the entrance, a man and boy holding a horse and dogs; 2, the fine picture of *Ludovico Gonzaga*, and his wife *Barbara*

and 3 children; 3, over the door, a beautiful group of 3 Angels holding an inscription. Some have been spoiled by being painted over. In the coves of the ceiling are heads in *chiar'-oscuro* of the Cæsars, also by *Mantegna*. Another room has a border representing, in small but animated groups, chases of wild animals and of fabulous creatures; and in the rest of the neglected chambers similar traces may be seen of past grandeur.

Adjoining the Castello di Corte is the immense edifice, begun in 1302 by Guido Buonacolsi, surnamed Boticella, third sovereign lord of Mantua, now comprising the so-called Palazzo Imperiale, Palazzo Vecchio, and Corte Imperiale, and containing, it is said, 500 rooms. Of the older building, however, little besides the front, with its Gothic arches and windows surmounted by machicolated battlements, and the arms of the Buonacolsi in the capitals of some columns, is now in existence. Several artists had employed their talents upon it before *Giulio Romano* was called upon to transform it entirely, and exhibit new proofs of his genius. Since his time many other artists have contributed in various ways to its embellishment. In fact, for the grandeur of its masses, for propriety, invention, and decorations of every kind, for the solution of the most perplexing problems in architectural and pictorial arrangement, for the skilful adaptation of designs to the most uninviting and embarrassing spaces, we know no edifice of this kind either in or out of Italy which approaches this imperial residence, or which displays such varied resources to the student of decorative art. This Palace was the favourite residence of the later members of the ducal house. The Emperor Joseph bestowed much care upon it; parts of it retain something of their former splendour, but a great proportion have been converted into storehouses and barracks. The front of the *Cavallerizza*, and the *Giardino pensile*, on a terrace, so as to be on a level with the upper floor, and surrounded with richly-painted *loggie*, deserve attention. A suite of rooms is kept well-

furnished, but the greater part are empty and desolate; and in the back part of the building, deserted cortiles, and blocked-up windows, and springing vegetation, are sad and dreary memorials of Mantua's decay.

The order in which the state apartments are shown is nearly as follows:—

The *Camera del Zodiaco*, from the painting of the Signs of the Zodiac by *Lorenzo Costa*, restored early in the present cent.: the *2 children representing the twin offspring of Orion and the Moon, in the centre, are very beautiful.

Camere degl' Arazzi, 4 in number, once contained a set of tapestries from the cartoons of Raphael which were removed by the Austrians.

The stucco ornaments of the doors and wood-carvings are from designs by *Primaticcio*.

On the opposite side of the courtyard is the *Galleria degli Specchi*, or ball-room, painted by *Giulio Romano's* pupils, and having some fine Venetian glass in it. The great audience-chamber, whose ceiling is upborne by consoles, is interesting; and still more so is another, the *Galleria de' Quadri*, containing busts of some princesses of the Gonzaga family and wretched copies of celebrated masters, and one picture by *Mantegna*.

After passing through several small rooms a corridor leads to the *Appartamento di Troja*, principally painted by *Giulio Romano*, perhaps partly by *Mantegna*. The works were begun in 1524, by *Frederigo Gonzaga*, the first Duke of Mantua, and he employed *Baldassare Castiglione* to make the needful arrangements with the artists. The **Sala di Troja* was painted entirely by *Giulio Romano*, with illustrations of passages from the history of the Trojan war. "In this room, painted by *Giulio Romano*, in fresco, his characteristic invention is powerfully conveyed. Ajax, transfixed with a fiery arrow by *Minerva*, is strongly and vividly expressed. *Minerva* retiring, looks back with scorn upon the impotent rival of her favourite *Ulysses*. When *Paris* conducts *Helen* to the

ship, the natural feeling of the characters is admirably portrayed . . . all is bustle and activity. The frescoes of *Laocoon* and his sons, and of the completion of the Trojan Horse, are weak, and yet again, in that of Achilles dragging Hector at the back of his chariot, the very spirit of vengeance seems to inspire him."—*Phillips, R.A.*

Adjoining these chambers is the *Sala de' Marmi* (so called from a number of masterpieces of the Grecian chisel which once adorned it), very richly decorated. It is of the time of Giulio Romano. This is connected by a gallery, running along one side of the Cavallerizza, with the Appartamento Stivali, painted by *Giulio Romano* and *Primaticcio*. Near this last is the apartment called "*Il Paradiso*," from the view it commands. The ceilings of most of the apartments are of wood, richly ornamented with carvings and stucco-work, by *Primaticcio* and others. They are very curiously varied: in one room the ceiling represents a labyrinth, with the inscription "*forse che sì, forse che no*," repeated in each meander. The *Sala de' Mori* is the richest; it is blue and gold.

The *Scalcheria*, or room of the seneschals (on the ground-floor, entered from the court), contains a richly decorated ceiling, said to be one of the first paintings which Giulio Romano executed in Mantua. The conception is beautiful, and the execution most careful. The pleasures of the chase, or *sports of Diana, in the lunettes, are amongst the most elegant inventions of Giulio Romano.† The figure of a female, with a genius, in the centre, looking over a balustrade, is painted in oil, and attributed to Mantegna.

Opposite to the palace, with its beautiful Gothic windows, stands the house of B. Castiglione, the author of the *Cortegiano*, the friend of princes and painters; it has a fine gateway with sculptured arabesques; on one

side of which is the bishop's palace, and on the other that of the Guerrieri family. Close to the latter is an ancient tower annexed to the palace which formerly belonged to the Buonacolsis; it was built in 1302 by Botticella. About half-way up projects an iron cage, from whence this building derives its name of *Torre della Gabbia*. According to the traditions of the city, when any criminal deserved to be put to shame, he was exposed in this cage for 3 hrs. on 3 successive days. The caging of criminals was very common in Italy. On the capture of the city by the French, the cage was taken down, but replaced afterwards by the direction of Napoleon. The tower itself commands a fine prospect over the town and the lake.

The *Torre dello Zuccaro*, hard by, is also fine of its kind, and interesting as a memorial of the ancient factions by whom the city was ruled and divided.

The *Palazzo della Ragione* in the Piazza d'Erbe was begun in 1198, in the age of Mantuan independence, and completed about 1250. It is a fine specimen of the civil architecture of the time. A large archway of brick and stone forms a prominent feature in this building. Inserted in the wall is a Gothic throne and canopy in terracotta, supported by twisted and faceted columns. Beneath this canopy in a niche is a mutilated sitting statue of Virgil, a figure wearing the cap of Rector of the people, holding an open book; it dates from the early part of the 13th cent. From this building rises a lofty campanile with a curious astronomical clock upon the *Dondi* plan (see *Padua*), but of rather later date, having been put up in 1478. It had a number of complicated movements, but is now out of order.

It is in the neighbourhood of this Palazzo that the city is most unchanged. In the same Piazza may be seen a small house-front in beautifully decorated terracotta, resting on a portico supported by Corinthian columns. Near this is the *Piazza Dante*

† See Gruner's 'Fresco Decorations.'

containing a statue of *Dante*, erected 1870.

CHURCHES.

The **DUOMO**, dedicated to St. Peter, stands in the Piazza di S. Pietro. It has been much altered. One side-wall, exhibiting a series of Gothic gables, separated by pinnacles of moulded brick, and all richly ornamented, shows the original style. The fine unfinished Lombard *campanile* is also standing. The poor façade was not completed until 1761 by Baschiera. The interior was rebuilt from the designs of *Giulio Romano*, 1546. The arches of the aisles rest upon Corinthian pillars; the roof of the nave is flat, with richly ornamented compartments. Except a fresco by *Mantegna*, now covered with glass (and that partly covered by another picture), there are no paintings of much merit in this building. The *Chapel della Madonna Incoronata*, by *Alberti*, is fine. Near the 1st chapel on l. is an early Christian sarcophagus, with figures of the 12 Apostles.

Near the cathedral is the *Vescovato*, a large building much modernised, but with some good old windows in the upper stage.

* *Sant' Andrea* has an interior in the Italian or revived Roman style, designed in the 15th cent. by *Leon Battista Alberti*, 1472. The cupola, by *Jurara*, was begun in 1732, but not completed till 1781. The façade is somewhat in the style of a triumphal arch. Its great portal is deeply recessed, and has the remains of a fresco by *Mantegna*. The ch. is about 310 ft. in length and of excellent proportions. It contains frescoes by the scholars of *Mantegna*. The vaultings of the aisles of this ch. are very bold and skilful. Notice the painted arabesques on the pilasters of the nave. *Anselmi* executed the frescoes on the vault of the apse, the crucifixion of St. Andrew, and *Campi* those in the cupola. In the apse is a kneeling marble figure of Duke *Guglielmo Gonzaga*, the founder of the ch.

Mantegna (d. 1506) is buried in the chapel of San Giovanni, 1st on l., erected at his expense. His *bust in bronze by *Sperandio*, erected in 1516, by *Ludovico Gonzaga*, is an excellent piece of workmanship. The decoration of this chapel is from *Mantegna's* designs, and includes the Evangelists, and in ovals 3 compositions,—the Judgment of Solomon, the Beheading of John Baptist, and the Angel appearing to Zacharias. Beneath these are the 6 Cardinal Virtues, and below a row of children holding shields with waving ribbons. In the chapel of the Virgin is a Holy Family, with St. Elizabeth, by *Mantegna*. Other paintings are—*L. Costa*, a Holy Family;—*Guisoni*, a Crucifixion, in 3rd chapel on l. *Prospero Clementi* of Reggio, a pupil of Michael Angelo, sculptured, 1551, the *tomb of Bishop *Giorgio Andreassi*, which has, amongst other zoological curiosities, a bronze swan and marble sphinxes.—The *Cantelmi* monument, in rt. transept, of curious architectural construction; the memorial of *Pietro Pomponazzo*, who enjoys an unfortunate celebrity—his renowned work on the Immortality of the Soul, published at Venice in 1516, having laid him under the imputation of atheism—a charge not diminished by his having had Cardinal Bembo as a defender. In the chapel of the Holy Sacrament, in the l. transept, is the fine monument of *Pietro Strozzi*, by *Giulio Romano*. In the 1st chapel on l. is an early Christian sarcophagus, with figures of the 12 Apostles. The fine brick Gothic *campanile* (1413), with some beautiful pointed windows, belonged to the original basilica.

The tomb of *Giulio Romano* has unaccountably disappeared.

Sta. Barbara, within the Ducal Palace, was built by *Bertani*, a scholar of *Giulio Romano*. Over the high altar is the Martyrdom of the patron saint, by *Brusasorci*. This ch. is exempted from the jurisdiction of the bishop, and is immediately under the papal see; and the liturgy has some peculiarities of its own. The archives

are extensive and curious. The sacristy contains a golden vase, delicately chased, attributed to *Benvenuto Cellini*. Fine red-brick campanile.

Sant' Egidio, a small ch. near the Darsena, contains the sepulchral slab of Bernardo Tasso.

San Maurizio, formerly S. Napoleone. In the 3rd chapel on rt. is the Martyrdom of St. Margaret, by *Ludovico Caracci*: the figure of the Saint is beautiful. Near this is the ch. of *San Francesco*, a fine building of the 14th or 15th cent., but now desecrated.

San Sebastiano, now in a ruinous state, was erected by *L. B. Alberti* in 1460; a specimen of the revived Roman style: with some dilapidated frescoes by *Mantegna*. Opposite to it is the house of *Mantegna*, the ground on which it stands having been presented to him by Duke Ludovico Gonzaga, with an honorary inscription. The house is now used as an agricultural school, and by the side is the Porta Pusterla, leading to the *Palazzo del Tè*.

The *Palazzo Coloredo*, in the Via Larga, the widest thoroughfare in Mantua, was built by *Bertani*, from the designs of Giulio Romano. The front is supported by enormous caryatides of bold sculpture. Within is a profusion of frescoes by the scholars of *Giulio Romano*. Amongst them are introduced many curious portraits of sovereigns and princes: Francis I., Charles VIII., and other French kings; Giovanni de' Medici; Niccolò III., Marquis of Ferrara; and Francesco IV., Marquis of Mantua.

Nearly opposite, is *Giulio Romano's* house. Over the door is a statue of Mercury, or rather a fragment restored by *Giulio Romano* and *Primaticcio*. The attributes of the heathen gods are introduced in various parts of the building. In the Ch. of *S. Barnaba* are two good paintings by *Lor. Costa* and *Maganza*.

The *Palazzo del Diavolo*, now having a dreary, deserted, and haunted look,

is said to have been built by the fiend in the course of one night, he having been constrained thereto by the divining-rod of hazel, which in Germany used to be employed for the discovery of treasures. The exterior was painted by *Pordenone*, but it is now cut up into shops and dwellings, and has little remarkable except its name.

Near this is the *Teatro Sociale*, built by *Canonica*, a handsome modern construction, in the Corso di Porta Pradella, a wide street leading to the gate of that name, and through which the road to Cremona passes.

The *Amfiteatro Virgiliano*, built in 1820 for games and shows, is at one end of the piece of ground called the *Piazza Virgiliana*, which was formed out of a swamp and planted by the French.

The *Accademia delle Belle Arti*, founded in 1775, is now merely a drawing-school. It contains some poor pictures from suppressed churches and convents. There is a good copy of *Correggio's* "Notte." Our Lord bearing His Cross, by *Francesco Monsignore*, is about the best in the gallery.

The *Scuole Pubbliche* were formed out of the Jesuits' College. The library contains about 52,000 printed books, and a few curious MSS.: some beautiful missals, and one with pen-and-ink drawings by *Andrea Mantegna*. Here is a fine Rubens, formerly in the church, representing four members of the Gonzaga family in the act of prayer.

The *MUSEO PATRIO, near the Accademia delle Belle Arti, is a long narrow gallery, filled with Roman and some few Greek statues and fragments, of which the greater portion, it is said, were part of the plunder collected by Ludovico Gonzaga at the sack of Rome. It used to be considered the first collection in Italy, a rank it can no longer maintain; though it certainly contains some good specimens.—Three fine bassi-relievi, representing the submission of a province, a sacrifice, and the marriage of an emperor, supposed to be

Lucius Verus. Several imperial busts, amongst them a fine Caligula. The Battles of the Amazons; Death of Penthesilea; The Sun (not Apollo) surrounded by other divinities; Euripides; Thales; The Descent of Orpheus; Medea; Torso of *Venus; *Apollo with the Snake; a celebrated head of Homer, partly restored; colossal head of Juno; a Cupid Sleeping, attributed to Michael Angelo, and also said, like some other of his productions, to have been passed off by him for an antique. Virgil's chair, that is to say, a very ancient bishop's throne of marble. The "bust of Virgil," a calm, beautiful countenance with long, flowing hair. (There was anciently in the market-place of Mantua, a statue said to be Virgil, and representing him sitting on a throne, holding his works in one hand, and raising the other as in the act of declaiming. This statue became the object of a species of worship; and when Carlo Malatesta, in 1397, occupied Mantua, a conscientious scruple induced him to break the idol in pieces, and cast its fragments into the lake, the head only being saved. It is evident, whatever may be thought of the story, that this head never could have belonged to a statue, inasmuch as it is part of a Term, and, in the next place, it is equally evident that it is not Virgil, but a young Bacchus, or some similar mythological personage.)

In the Museo Patrio is also preserved a *collection of coins* struck at Mantua or connected with her history. At so early a period as the year 945 the city had a mint of her own, and the *zecche di Mantova* continued to be struck down to 1780, when the Austrians suppressed the privilege. However, during the siege of 1796 the Mantuans coined some pieces, of which specimens can be seen here.

The **PALAZZO DEL TÈ is outside the walls, and a few hundred yards beyond the Porta Pusterla.

The only account which seems to deserve credit as to the origin of the name is that which ascribes it to the

form of the roads and avenues leading to it, which were so arranged as to produce the capital letter T. All the old authors, beginning with Vasari, write it del T. The Palazzo consisted originally of stables, and the Marquis Federico Gonzaga intended to make this building an unpretending country house; but Giulio, in acquitting himself of his commission, showed so much taste, that the Marquis decided upon transforming the new house into a splendid palace, and thus gave the artist an opportunity of applying, in harmonious combination, his powers as architect, painter, and sculptor. Giulio executed this great work, with the assistance of his pupils Primaticcio, G. B. Pagni, and Rinaldo Montovano, in the short space of five years. The principal building, with the large court in the centre, forms a square, each front being about 180 ft. outside, and about 120 ft. in the court. The order of architecture is throughout Doric, tastefully exhibiting all the variety of which this style is susceptible. The hall opposite the principal entrance leads over a bridge into an extensive parterre, which ends with a semicircular wall, portioned out into 15 niches, probably for statues. At each extremity of this wall was a room of small dimensions, composed of a grotto and a *loggia*, with which a small flower-garden was connected. The one on the l. is still in a tolerable state of preservation: the other was destroyed more than a century ago.

The principal rooms of the palace are the following:—

Small apartment on rt. of entrance, with plaster reliefs by Primaticcio and his scholars.

Camera dei Cavalli.—Pictures of Gonzaga's horses. This is the oldest part of the building, and that which gave such delight to G. Romano's patron. The ceiling, which is of wood, is finely carved into compartments. The horses, truthfully executed, six in number, and of the natural size, two bays, three white, and an iron grey, are said to have been also painted by the pupils of Giulio Romano, from the designs of their master.

**Camera di Psiche*.—Rich in frescoes, oil-paintings, and stuccoes, illustrating the story of Psyche from Apuleius. "The pictorial is wanting to render them agreeable, though it is in this room that Giulio Romano has evidently put forth his strength in force and depth of colours, and in effects of light and shade, particularly in Psyche offering her fruits and flowers to Venus, in her receiving the grapes, in the discovery of Cupid by Psyche, and in some of the beautifully composed figures of the lunettes. These pictures are in oil . . . but are far too black. The large pictures below are in fresco, and are rich indeed in the important qualities of imagery, invention, and design, but woefully wanting in colour, effect, and harmony."—*Prof. Phillips, R.A.*

In this and some of the other halls, the artist has indulged in a coarseness of conception which outrages all rules of taste in art.

Camera dei Cesari contains 2 frescoes in the lunettes, by *Giulio Romano*: Alexander discovering the writings of Homer, and Scipio restoring the wife of Mardonius.

**Camera di Faetonte*.—So called from the oil-painting of the Fall of Phaëton, on the vault. The distribution of this small room is as tasteful as its execution is exquisite.

Camera del Zodiaco, o dell' Astronomia.—On the ceiling, in stucco, are the winds, and the 12 signs of the zodiac: the occupations of the seasons are painted in 16 medallions.

The *Atrio*, or *Loggia* forming the principal entrance.—Passages from the life of David, executed by Giulio's scholars. The medallions in black stucco by *Primaticcio*. A cannon-ball fell through the vaulting during the siege of 1796, injuring one of the frescoes in the vault.

Sala de' Stucchi, in which there is a double frieze executed by *Primaticcio*, from designs of *Giulio Romano*, representing the triumphal entrance into Mantua of the Emperor Sigismund in 1433, who the year before had created Gian' Francesco Gonzaga

Marquis of Mantua. The arched ceiling is equally rich in stuccoes.

**Sala dei Giganti*.—This was chiefly executed by *Rinaldo Montovano*; a small portion only was the work of *Giulio Romano*, who furnished the designs. Jupiter, amidst the heathen gods, hurls his thunders upon the Titans, who, in different actions—terror, danger, and impending death—cover the four walls, down to the very floor. The giants in the foreground are represented 12 or 14 ft. high. Most contradictory judgments have been passed on these paintings. Vasari, Borghini, and all the earlier writers upon art, praise them exceedingly; and Lanzi considers him as rivalling Michael Angelo. Others have thought that they have been praised far beyond their deserts. "Colossal figures in a small room, even where the idea of a supernatural size is intended to be conveyed, are unsatisfactory, as the spectator is quite near enough to perceive details, and finds none, except those belonging to the execution of the work, which ought not to be visible. This unpleasant effect is produced in the 'Sala de' Giganti,' by Giulio Romano, at Mantua."—*Eastlake*.

"The taste of the work is displeasing, and unfit for the adornment of a palace: but the power of imagination exhibited in it is of the most extraordinary kind. Most of the figures are of superior order in action and in form, though some are coarse and offensive. The grouping is often exceedingly beautiful, particularly so in that of Cybele, Ceres, Hercules, Mercury, &c., but the only head that has any pretension to beauty is that of Juno. The Hours staying the progress of the horses of Apollo, are perhaps in the most perfect style of painting, as to colours and effect, of the whole."—*Prof. Phillips, R.A.*

The *Ponte di San Giorgio*, which commences under the walls of the Ducal Palace and crosses the entire lake, is upwards of 2500 ft. in length. It was built in 1401, and was anciently covered, like a Swiss bridge.

The view from hence of Mantua is striking.

The *Argine del Mulino*, the bridge, or rather dam, constructed in 1188 by *Alberto Pitentino*, is a curious specimen of ancient engineering. It stands between two of the pieces of water which surround Mantua, one of which, being of a higher level than the other, serves as a great milldam, and turns the wheels of the twelve mills which flank the bridge, and are severally dedicated to the twelve apostles. Each mill has the statue of its apostle. The bridge itself is covered, and is entered by a fortified tower or gateway, in which is a beautiful pointed window, divided by a central mullion. Near the *Porta Mulino* is a saw-mill, which is, perhaps, the earliest example of such machinery. It was built by *Girolamo Arcari* in 1400, and is still in active operation.

The *Beccheria* and the *Pescheria*, the shambles and the fish-market, stand upon the Mincio, so that they are always clean. They were built by *Giulio Romano*; and, whilst the plan is exceedingly simple, he has given them, and more especially the *Beccheria*, no inconsiderable degree of architectural beauty.

The *Ch. of S. Maria delle Grazie* is about 4 m. from Mantua, and may be visited by means of the *Rly. W.* (40 m.) to *Cremona* (see Rte. 24A.)

Diligence daily in 7 hrs. S.W. to *Reggio*, in Rte. 35, passing *Guastalla* (*Inn: Posta*), a town of 11,000 inhab., on the rt. bank of the Po, and capital of the Duchy of Gonzaga, which fell to Parma in 1746, on the extinction of the male line. In the Piazza is a bronze equestrian statue of *Ferdinando Gonzaga* (d. 1559), by *Leone Leoni*.

Diligence also S.W. to Parma in 6½ hrs. by *Casalmaggiore*.

[MANTUA TO FERRARA (56 m.).

The road follows the l. bank of the Mincio to near where it falls into the Po at

13 m. *Governolo*. Leaving this place,

the road skirts the l. bank of the Po as far as *Ostiglia*, which it crosses to *Revere*. It then follows the rt. bank, passing by *Borgoforte*, as far as

13 m. *Sermide*. 8 m. farther on is *Stellata*, from which the road follows the l. bank of the *Panaro*, to

7 m. *Bondeno*, a town on the l. bank of the *Panaro*. The road from here to Ferrara lies through a flat, well-irrigated country, passing along the canal or *Po di Volano*, by *Vigarano*, *Cassana* and *Mizzana*, to

15 m. *Ferrara*, described in Rte. 30.]

MANTUA TO MODENA.

The *Rly.* (38 m., 4 trains daily, in 1½ to 2 hrs.) runs S. through an uninteresting country, crossing the Po at

7 m. *Borgoforte* Stat., with a castle erected in 1211.

15 m. *Rolo-Novi* Stat. To the E. 2½ hrs.' drive lies *Mirandola*, formerly capital of the Duchy of Pico. The Cathedral, the *ch. of Gesu*, and the Ducal Palace are worth seeing.

7 m. *Carpi* Stat., a town of 1800 inhab., on a branch of the *Secchia*. The Cathedral was built by *Peruzzi*. A short distance to the S.W. lies *Correggio*, the birthplace of *Antonio Allegri*, 1494.

The *Rly.* crosses the *Secchia* to

9 m. *Modena* Junct. Stat., Rte. 35.

ROUTE 27.

VERONA TO VENICE, BY VICENZA AND PADUA—RAIL.

Distance, 72 m.; *time*, 2¾ to 4 hrs.; *trains*, 5 daily.

Verona is described in Rte. 25.

From the *Porta Vescovo* Stat., the

line to *Vicenza* (26 m., 6 trains daily in 1 to 2 hrs.) skirts on the l. in nearly its whole extent, the last spurs of the Alps, picturesque hills, with many villages and Scaligerian castles on them. Looking back on the city, the view of Verona, with its mediæval walls, and its heights crowned by the modern fortifications, is beautiful. At a distance of 3 m. we pass the village of *San Michele*, where the architect *Michele Sanmichele* was born, 1484. Here was a very ancient monastery, which afterwards became a convent of Benedictine nuns, where the three grand-daughters of Dante, the children of his son Pietro, namely, *Aligheria*, *Gemma*, and *Lucia*, took the veil, the last having been abbess in 1402. The family of Dante became extinct in the male line in 1558, the last descendant who bore that great name then holding a municipal office in Verona. In the church, which is modern, are some good second-rate pictures by *Lo Spadarino*, *Bellotti*, and *Il Gobbino*.

Immediately beyond S. Michele, on the l. of the rly., is the **Ch. of the Madonna di Campagna*, designed by *Sanmichele*; a circular building with a Tuscan colonnade, and crowned by a cupola of great beauty and originality. The contrivances of the vaulting, the winding staircase, and other portions of the fabric, show great ingenuity. Within are some good paintings by *Brusatorci* and *Farinati*; by the latter a Nativity. Before the altar *Davila* the historian is interred: he was assassinated close to the ch.

On the other side of the Adige, is the *Lazaretto*, built in 1591, and for which *Sanmichele* gave the designs. It is a noble cloister, a parallelogram of about 700 ft. by 300, containing 150 cells. In the centre is a graceful circular chapel of marble. The building is now used as a powder-magazine.

About 3 m. from San Michele, on the l., is the village of *Montorio*, remarkable for its well-preserved Scaligerian defences.

5 m. *San Martino* Stat., soon after leaving which the wide valley of *Ilasi* opens on the l.

4 m. *Caldiero* Stat., anciently *Cal-diarium*, from its sulphureous thermal springs, now neglected. An inscription found here shows that the baths were built or repaired by *Petronius Probus* A.U.C. 753, or the first year of the Christian era, and dedicated to Juno. The buildings stood and continued in use until 1240, when they were destroyed by *Eccelino da Romano*; but the Venetian republic, more than two centuries afterwards (1483-1500), directed the building of a new bath-house. At *Caldiero*, and on the heights of *Cotagnole* near it, the Austrians took up a position, towards the beginning of November, 1796, where, on the 11th of the month, they were assailed by *Napoleon*, whom after an obstinate struggle they defeated. *Napoleon* then retreated to Verona, which he quitted suddenly two days afterwards with all his disposable forces; and by a rapid march along the rt. bank of the *Adige*, crossed that river at *Ronco*, a movement which was followed by his brilliant victory of *Arcole*.

After leaving *Caldiero*, the picturesque town of *Soave*, on the declivity of a hill, is passed on the left. The modern town is in the plain, but the mediæval walls, which are well preserved, with their square towers, are seen converging to the summit of the eminence, terminated by the ancient castle—the general disposition of all the fortresses in the hilly region of this part of Italy.

Villanuova is now passed. This hamlet possesses a ch. with a campanile formed out of an ancient feudal tower, formerly part of the castle of the noble family of *San Bonifacio*, by whom the place was founded. The altar has a good bas-relief in the style of the 13th cent., and the capitals of several of the columns seem to have belonged to some early Christian structure. The village at the foot of the hills on the l. is *Monforte*.

6 m. *San Bonifazio* Stat. A road leads from here on the l. to *Monte Bolca*. *San Bonifazio* is on the l. bank of the *Alpone*, 3 m. to the S. of which is *Arcole*. It was near this

point that Napoleon, after his check at Caldiero, determined to assail the Austrians in flank; and he therefore stationed his army in the low grounds which extend from this village to the Adige. He thought, with reason, that, on the narrow causeways which traversed these marshes, the superiority of numbers on the part of the enemy would be unavailing, and everything would depend on the resolution of the heads of columns. The position which he had chosen was singularly well adapted for the purpose he had in view. Three chaussées branch off from Ronco; one, following the l. bank of the Adige, ascends that river to Verona; one, in the centre, leads straight to Arcole, by a stone bridge over the little stream of the Alpone; the third, on the rt., follows the descending course of the Adige to Albaredo. Three columns were moved forward on these chaussées: that on the l. was destined to approach Verona; that in the centre to attack the flank of the Austrian position by the village of Arcole; that on the rt. to cut off their retreat. At daybreak on the 15th Massena advanced on the first chaussée as far as a small eminence, which brought him in sight of the steeples of Verona, and removed all anxiety in that quarter. Augereau, with the division in the centre, pushed, without being perceived, as far as the bridge of Arcole; but his advanced guard was there met by three battalions of Croats, by whom the French were driven back. The Austrians despatched by Alvinzi passed through Arcole, crossed the bridge, and attacked the corps of Augereau; but they also were repulsed, and followed to the bridge by the victorious French. There commenced a desperate struggle; the republican column advanced with the utmost intrepidity, but they were received with so tremendous a fire that they staggered and fell back. Napoleon, deeming the possession of Arcole indispensable, not only to his future operations, but to the safety of his own army, put himself with his generals at the head of the column,

seized a standard, advanced without shrinking through a tempest of shot, and planted it on the middle of the bridge; but the fire there became so violent that his grenadiers hesitated, and, seizing the general in their arms, bore him back amidst a cloud of smoke, the dead, and the dying. The Austrians instantly rushed over the bridge, and pushed the crowd of fugitives into the marsh, where Napoleon lay up to the middle in water, while the enemy's soldiers for a minute surrounded him on all sides. The French grenadiers soon perceived that their commander was left behind: the cry ran through their ranks, "Forward to save the general!" and, returning to the charge, they drove back the Austrians, and extricated Napoleon from his perilous situation. During this terrible strife, Lannes received three wounds. His aide-de-camp, Meuron, was killed by his side when covering his general with his body, and almost all his personal staff were badly wounded.

The battle continued with various fluctuations through the 16th and 17th, when both parties advanced, with diminished numbers but undecaying fury. They met in the middle of the dikes, and fought with the utmost animosity. Towards noon, however, Napoleon, perceiving that the enemy were exhausted by fatigue, while his own soldiers were comparatively fresh, deemed the moment for decisive action arrived, and, ordering a general charge of all his forces, cleared them of the enemy, and formed his troops in order of battle at their extremity, having the rt. towards Legnago. By the orders of Napoleon the garrison of Legnago issued forth with 4 pieces of cannon, so as to take the enemy in rear; while a body of trumpeters was sent, under cover of the willows, to their extreme l. flank, with orders to sound a charge as soon as the action was fully engaged along the whole line. These measures were completely successful. The Austrian commander, hearing a cannonade in his rear, and the trumpets of a whole division of

cavalry in his flank, ordered a retreat, and, after a desperate struggle of 3 days' duration, yielded the victory to his enemies.

An obelisk was erected near the bridge of Arcole in commemoration of the victory, and is yet standing, but it has been mutilated and disfigured.

3 m. *Lonigo* Stat., 2 m. from the town of the same name on rt.

4 m. *Montebello* Stat. The village, on the l., a good-sized one, is at the base of the hill, on the summit of which are ruins of a mediæval stronghold, and a large modern residence; on the right is the group of volcanic hills called Monti Berici. This Montebello must not be confounded with that near Casteggio, the scene of the two great battles in 1800 and 1859. There are several handsome villas here. On quitting this stat. the two castles of *Montecchio* now come into view; and on the opposite side of the valley which leads towards Vicenza, the castle of *Brendola*, on one of the slopes of the Monti Berici. The castles of Montecchio were strongholds of the family of that name, rendered celebrated by Shakspeare as the rivals of the Capulets. From the line near this stat. is a fine view across the plain to a deep bay amongst the hills terminated by the high Alps. Two castles on a hill in the middle distance lord it over the plain.

5 m. *Tavernelle* Stat., in a rich plain between the hills of Montecchio and the Monti Berici.

4 m. *Vicenza* Junct. Stat. (Railway *Restaurant*, good), outside the Verona gate, close to the shady promenade of the Campo Marzio.

Inns: Albergo di Roma, on the Corso Principe Umberto, good, and Alb. di Torresan (Alb. de la Villa), both inside the Verona gate, near the rly. stat.; Tre Garofani, in the Contrada delle Due Rote, with the *Stella d'Oro*, in the Corso, principally resorted to by the gentry of the country around.

The situation of this ancient city of Palladio (pop. 34,500) is beautiful, par-

ticularly on the side of Monti Berici. It is a neat and clean place, and the streets have a few arcades. The outskirts have been planted with trees, and shady promenades have been formed. The rapid *Bacchiglione*, which runs through it, and which is joined within its walls by the *Retrone*, though small, sometimes does much mischief. 8 bridges cross these rivers, one of which, that of **San Michele*, a bold single arch, is attributed to *Palladio*. Of Roman remains, little has been discovered beyond portions of a theatre. Nor are there many structures of the middle ages, owing to the influence of Palladio (b. 1518, d. 1580) in this his native town, and of those architects who more or less followed his school.

Palladio's buildings at Vicenza "are in general very beautiful; but most of them are at present in a very forlorn condition. The fronts, and even the columns are of brick, the entablatures of wood, and the stucco, with which both have been covered, is peeling off. I am aware that this statement of their materials may lessen your respect for the palaces which make so fine a display on paper; but the circumstance does not diminish the merit of the architect, though it does the magnificence of the city. Palladio's columns are mostly mere ornaments; but in contemplating his buildings it is impossible to feel this to be a fault. The sculpture which loads the pediments of the windows is certainly ill-placed; and still worse is the little panel of bas-relief so frequently introduced over the lower windows; dividing what ought to be one solid mass into two miserably weak arches. What is it, then, that pleases so much and so universally in the works of this artist? It seems to me to consist entirely in a certain justness of proportion with which he has distributed all the parts of his architecture; the basement being neither too high nor too low for the order above it; the windows of the right size, and well-spaced; and all the parts and proportions suited to one another. The same excellence is found in his orders, and the

relation of the columns, capitals, entablatures, &c. He has not adopted the theoretical rules of another, but has drawn them all from what he felt to be pleasing to himself, and suited to his own style of art; but they are not good when united to a more solid and less ornamental manner."—*Woods*.

Palladio was succeeded by Scamozzi, also a Vicentine (b. 1552, d. 1616). His style was formed by the example of Palladio. This will be seen fully at Venice, where Scamozzi was principally employed, though some good specimens of his talents are to be found in his native city.

Plan for Visiting in a few hours the principal Sights of Vicenza, in topographical order. (The objects between brackets are of minor importance.)

Cathedral; Piazza dei Signori, with the *Palazzo della Ragione, &c.; Casa Pigafetta; *Palazzo Chiericati, with the *Pinacoteca; *Teatro Olimpico; Casa di Palladio; Ch. of Sta. Corona (*pictures); Ch. of S. Stefano (*pictures); Palazzo Tiene; Via di Porto, with its palaces; Ch. of San Lorenzo; Corso, with Palazzi Trissino, Bonin Thiene, Loschi, and del *Conte Porto, al Castello; [Rotunda di Palladio; Villa Valmarana]; Madonna di *Monte Berico.

The *Piazza dei Signori* contains some remarkable objects. At one end of it are the two columns the Venetians used to erect in all the cities of their dominion, in imitation of those in the Piazza di San Marco. A lofty and slender campanile, the *Torre dell'Orologio*, is 270 ft. in height, though only 23 ft. wide; the range of shields on it are those of the ancient magistrates.

The **Basilica*, or *Palazzo della Ragione*, is a Gothic building, surrounded with or cased in galleries, on two tiers, Doric below, Ionic above, by Palladio, commenced in 1560. The

great hall is noble but dilapidated. The statue of *Palladio*, by the Roman sculptor Gajassi, placed in the Piazza, was given (1859) by a patriotic Venetian nobleman, Conte Bressan.

Palazzo del Comune, forming the continuation of the Basilica into the neighbouring *Piazza della Biadua*, is partly from the designs of Scamozzi; it now contains the municipal offices and the law-courts. The *Torre dell'Orologio* is connected with it.

The *Palazzo Prefettizio*, opposite the Basilica, was designed also by Palladio, but, being at Rome when it was in the course of construction, it is said that those who had the direction of the work departed from his designs. It is Corinthian, rich and fanciful. A narrower front towards the E. is a Roman triumphal arch converted into a dwelling; and Palladio was so well pleased with his work that he has sculptured his *fecit* upon the architrave. In the *Sala Bernardo*, so called from Battista Bernardo, governor of the city at the time of the erection of the palace, are good painting by *Fassolo*; the subjects are taken from Roman history. The building next to this palace is the *Monte di Pietà*.

CHURCHES.

The *Duomo*, or Cathedral, built 1235–1467, is a Gothic edifice, with a curious mixture of styles in the façade. The nave is nearly 60 ft. wide; the roof appears low. The broad flight of steps leading up to the choir has a good effect. There are few objects of art in it that deserve notice. In the *Barbarin* chapel (3rd on l.) are some ancient frescoes representing the Martyrdom of Sta. Montana, much injured by restorations; two pictures by *Zelotti*. In the 6th chapel on rt. good pictures of the Almighty, with Christ Crucified, and the Virgin and Baptist, by *Bart. Montagna*; SS. Catharine and Margaret, by *Alessandro Montagna*. In another chapel is a curious painting of the Virgin and saints, by *LoRENZO*, dated 1366, in 31 compartments, and in the last chapel on rt. a curious

coloured terra-cotta composition of Christ Entombed, probably of the end of the 15th cent. The choir was erected in 1574. The Council of Trent held some of its meetings here.

In the square, and opposite to the Cathedral is a small *ch.*, a well-proportioned specimen of the Renaissance style.

San Lorenzo, an elegant Gothic edifice, which, having for a long time been desecrated, has been restored to its primitive destination. The front is divided by 7 high pointed arches, in the centre of which is a recessed marble doorway, having on either side canopied tombs of the 14th cent. The interior contains several monuments, many of which have been removed here from desecrated churches. On the l. hand of the entrance is the tomb of *Scamozzi*, with his bust; and beyond it the sepulchral tablet of *Bartolomeo Montagna*, who died in 1572. The monument to *Leonardo Porto* is in the form of an Ionic portico, having his urn in the centre, and those of two members of his family beneath. The tomb of *Isabella Alledossi* consists of a cinquecento urn. On the wall beyond is the slab-tomb that formerly covered the grave of the celebrated *Giovanni Giorgio Trissino*. The monument of *Ippolito Porto* has some good bas-reliefs. Amongst the other sepulchral monuments are those of *Ferreti*, the historian of *Vicenza*, and of *John of Schio*, or *Schelders*, the contemporary and friend of *St. Dominick*, the "*Angeli Pacis Nuncius*," "*Tyrannorum Gladius*," and "*Hereticorum Malleus*," as his inscription tells us, "*qui vigeat sæculo ferreo xiii.*"—Over the altar, dedicated to *SS. Lorenzo and Vincenzo*, is a much injured painting of these saints by *Montagna*, with a view of the church in the background.

La Santa Corona, near the *Corso*, also a Gothic edifice, with a rose-window in the brick gable end. Several sepulchral inscriptions and monuments have been removed here from other churches. In the 2nd chapel on l. a good picture by **Bart. Montagna*, of the *Magdalen* in a furred robe and enthroned! The 4 saints below are

probably portraits. In the 4th chapel on l. a *Madonna* crowned, painted by *Verda*, 14th cent., and a frieze of angels by *Fogolino*. In the 5th chapel on l. there is a fine picture of the **Baptism in the Jordan*, by *Giovanni Bellini*. There is an elaborate landscape background. Around the picture there is a beautiful architectural altar with arabesque reliefs. Another chapel is that of the *Beato Bartolomeo de' Breganzé*. This *Beato* was a most fanatical follower of *St. Dominick*. He had been deputed to the court of *St. Louis*. From a second inscription in another part of the *ch.*, in which he is styled "*Dux. Marchio. Comes, Barbarani REX*"—*Barbarano* being a village on the *Monte Berico*—he must have been a vain man. This estimable monk was beatified at *Rome* towards the close of the last cent., at the instance and heavy cost of the *Bourbon* dynasty of *Parma*. The high altar is of *Florentine* mosaic work. In the chapel on the rt. of it are two fine Gothic tombs of the *Tiene* family, with recumbent statues in armour; the tombs and ornaments are richly gilt, each having a fresco of the *Virgin and Child*. In the 3rd chapel on rt. is a picture of the *Adoration of the Magi*, by *Paolo Veronese*, scarcely visible, from its dark tints, and the bad light in which it is placed. Over the chief entrance is an old picture, the *Mocking of Christ*, well painted, but in a vulgar style. This is probably the picture by *Tintoretto* mentioned by *Lanzi*. *Palladio* was buried in this *ch.*, in a tomb prepared two years before, for himself and his sons: his remains have been removed to a more fitting monument in the *Campo Santo*.

San Stefano has a large and fine picture over the altar of the l. transept of the **Virgin between Sta. Lucia and St. George*, by *Palma Vecchio*.—"I hardly know a church out of *Venice* which can show so splendid a work," *Cic.* In the 1st chapel on l. is a *St. Paul*, by *Tintoretto*.

San Pietro, to which is annexed the *Ospizio de' Poveri*. Over the entrance of the *Ospizio* is a bas-relief by *Canova*, a female figure of *Charity*, writing on

a pedestal which supports the bust of Ottavio Trento, the founder of the institution. The statues of Adam and Eve are by *Albanese*. In the church are some good pictures by *Maganza*: a king offering his son to St. Benedict, St. Placidus, and St. Maurus; a *Pietà*; the Saviour presenting Garlands of Flowers to St. Peter and St. Paul.—*Zelotti*, Christ delivering the Keys to St. Peter.

PALACES.

Vicenza is more celebrated perhaps than any other town in Italy for its *palaces*. They may be classed under two heads: those built in the Venetian semi-Gothic style, and those by *Palladio* and his followers in the Classical. Of the former the principal are, the *P. del Conte Schio*, in the Corso, a fine specimen of the period: under the gateway and in the courtyard are several ancient inscriptions, the most interesting of which are three in what has been called the *Euganean* character; they were found at the foot of the hills about 6 m. S.E. of Vicenza, over the entrance of a cavern, and are supposed to have belonged to the *Euganean* tribes, who preceded the Romans in this part of Italy, as the *Etruscans* did beyond the *Apennines*.

P. Colleoni Porto. Two palaces belonging to this family, in the Venetian style, stand close to each other in the *Via di Porto*. One of them has a handsome gateway, and contains a few second-rate pictures of the Venetian school.

Among the fine specimens of *Palladian* architecture in Vicenza, the following are the most remarkable:—

P. Barbarano, in the *Via di Porto*, by *Palladio*, Ionic and Corinthian, with rich festoons.

**P. del Conte Porto al Castello*, *Piazza di Castello* (the stranger must inquire for it under the name *Ca' del Diavolo*). "This fragment is by some attributed to *Palladio*, by others to *Scamozzi*; but the latter disclaimed it, and it appears to me to be *Palladian*. Whoever was the architect, we may certainly pronounce it a noble design,

although a very small part has been executed, and that fragment is nearly in ruins."—*Woods*.

P. Colleoni Porto, *Via di Porto*, by *Palladio*, with eight Ionic columns on the first floor, and with statues on the principal cornice. In this street are several houses with windows in the pointed Venetian style.

P. del Conte Orazio Porto. This was designed by *Palladio* for *Conte Giuseppe Porto*, and a great part of it executed under his eyes; but it has never been completed.

P. Cordellina, in a street leading out of the *Via Reale*, by *Calderari*; now the Communal College.

P. Tiene, *Contrada di San Stefano*. Had this been completed, it would have been the largest palace in the city. It is now the *Dogana*. "The architect is said to have been the proprietor, *Count Marc Antonio Tiene*, the contemporary and friend of *Palladio*, from whom, no doubt, he has largely borrowed. *Scamozzi* seems to have completed it. It consists of two orders, Corinthian and Composite, and an attic; the lower order is partly rusticated, and an impost moulding contracts the heads of the windows, which are square. The upper windows are smaller at top than at bottom, but the diminution is slight: altogether the building is very beautiful. The back consists of an open colonnade of two orders, closed at each end; the middle intercolumniation is wider than the others, and has some masonry and an arch within it. The front has eight columns in each storey; the back ten."—*Woods*.

P. Trento is by *Scamozzi*: much plainer than the following:

P. Trissino, in the *Corso*, also by *Scamozzi*. "This is probably one of his best works, and is a noble edifice, though it wants something of that undefinable grace of proportion we admire in *Palladio*, and it stands in so narrow a street that one can hardly judge of it fairly. It has a range of nine windows on the principal floor, with intermediate pilasters doubled at the angles; but the change of design in the three middle divisions.

the high unmeaning arch in the centre, and the double pilasters separating the centre from the wings, are so many defects."—*Woods*. There is a pretty little cortile here.

P. Valmarana, in the Via Reale, by *Palladio*, only in part completed. Composite.

The following palazzi may also deserve the notice of the architect:—

P. Bonin Thiene, at the corner of the Corso and the Piazza di Castello; *P. Loschi*, in the Corso, opposite the ch. of S. Filippo; *P. Trissino del Velo d'Oro*, next the theatre, near the Ponte Furo, one of *Palladio*'s early works.

Among the remarkable houses of Vicenza are those of *Palladio* and *Pigafetta*.

Casa di Palladio, in the Corso, supposed to have been built by the great architect for his own use, whilst by others it is attributed to Conte Pietro Cogollo, a Venetian patrician. It is a Palladian adaptation of a triumphal arch.

Casa Pigafetta. In a narrow and out-of-the-way street (Contrada della Luna) below and behind the Basilica, is a fine specimen of the highly decorated domestic architecture of the 15th cent., having been completed in 1481. It consists of a basement and two upper storeys, each with three windows, surmounted by a cornice. On the basement are sculptured groups of roses, with the inscription in French, "Il n'est rose sans espines," and "K. L. Augusti." The windows have elaborately-carved balconies and canopies, ornamented with griffons and other animals, the spaces between being covered with arabesques in low relief, flowers, eagles, &c. This *bijou* of architecture—for it is scarcely eight yards in front—was inhabited by the celebrated navigator Antonio Pigafetta, one of the companions of Magellan. The family still exists at Vicenza. The name of the architect is not known.

**Teatro Olimpico*, if not the finest, yet the most curious of the works of *Palladio*. It has no façade, being entirely surrounded by houses. The Accademia Olimpica of Vicenza had

been accustomed to act translations of the ancient Greek tragedies, and *Palladio* being a member, they employed him to give the designs for this fabric, of which the first stone was laid on the 23rd of May, 1580; but in consequence of the death of the architect, which followed almost immediately afterwards, it was raised and completed by *Scilla Palladio*, his son. He followed, as strictly as he could, the text of *Vitruvius* and the remains which existed. The scenery, which is fixed, represents the side of a species of piazza, from which diverge streets of real elevation, but diminishing in size as they recede in the perspective. A considerable effect of distance is obtained, especially in the middle avenue. Daylight, however, by which a traveller usually sees it, is injurious to its effect. On the opening of the theatre the academicians performed the 'Cædipus Tyrannus,' a play to which the scenery is entirely unadapted. It is such as would have been used for the comedies of Menander, and the other plays of the New Comedy. The custode ($\frac{1}{2}$ fr.) speaks English, and is a good guide for going over the sights of Vicenza.

P. Chiericati, in the Piazza dell' Isola, at the E. extremity of the Corso, one of the finest of *Palladio*'s palaces. The lower order has a fine Doric portico, the upper an Ionic, with two Loggie on the sides. It was falling into ruin, but was purchased by the Municipality, and restored according to the original plans of the great architect. The interior arrangements are managed with great skill. During the bombardment of Vicenza in 1848 by the Austrians, a cannon-shot pierced the roof and injured the vaulting of its great saloon.

It contains the Museo Civico, or **Pinacoteca* (open daily, 9 to 4, 1 fr.), with some good pictures, partly brought from the Basilica and Palazzo del Comune, but chiefly presented by three patriotic citizens—the Countess Pigafetta Vessari, Count Egidio di Velo (who raised the monument to *Palladio* in the cemetery), and Count Vicentino del Giglio. It is entered

from the Piazza dell' Isola, under the Doric portico, by a handsome vestibule, paved with ancient marbles, discovered in the excavations of the neighbouring Roman theatre. From here a handsome staircase, lined with medallions of celebrated men of Vicenza, leads to the grand apartments; the great hall, a splendid room, and four adjoining ones on the N., are entirely filled with paintings. (There is a good catalogue.) The most remarkable are:—*Giorgione*, the portrait of Pietro di Abano; *L. Bassano*, the Madonna and Child, with G. Moro and S. Capello, the chief magistrates of the city, kneeling before the Virgin, and some portraits, one of which is of Fracastoro; **Cima da Conegliano*, a Virgin and Child, bearing the painter's name and the date, May 1, 1489—"a very early pleasing picture of this master," *Cic. B. Montagna*, several pictures, including a Virgin and two saints, a *Presentation in the Temple (signed), a large but much damaged altar-piece, the *Virgin and Child on a high throne, with four saints and three angels, the Martyrdom of S. Biagio, in three compartments. *Marcello Fogolino*, a very interesting Adoration of the Magi, with many figures. The painter, whose works are very rare, has represented himself on the right as a man with his hand on the neck ornament of a horse, whereon is his name. *Van Eyck*, a Crucifixion; *Bissolo*, Virgin and Child, with three saints; *Vandyke*, the Four Ages of Man; *Marco Palmezzano*, a Pietà, signed; *Rocco Marcone*, Marriage of St. Catherine; *Antonello da Messina*, Head of Christ (compare with the head at the Academy, Venice); *Titian*, a half-figure of the Magdalen, very expressive; *Tempesta*, 3 landscapes; *Perugino*, Santa Barbara, a pretty figure of a female saint; *Paulus de Venetiis*, a curious old picture of the Madonna and saints, signed and dated 1323; *Giov. Bellini*, Virgin and Child; *P. Veronese*, same subject, much retouched; *Luini*, an oblong picture of an Eastern king presenting gifts to the Virgin and Child, colouring good; *Luca Giordano*, three large pictures—*N. Italy*.—1877.

Paris and the Graces, very good; and *Giorgione*, a supposed portrait of Ariosto; *Giacomo Tintoretto*, a Scene of the Plague; *Giov. Bellini*, what is called a Portrait of Cardinal Bembo; *Elisabetta Sirani*, the portrait of a young lady.

Beyond the picture gallery, on the N. side of the palace, in two rooms, are placed an extensive series of *engravings*, and a collection of 56 original *drawings*, by the three great architects of Vicenza—*Palladio*, *Scamozzi*, and *Calderari*. Those of *Palladio* are particularly interesting. They consist of designs for some modern edifices, such as the palace at Vicenza, and the Rialto bridge at Venice; and of copies of ancient Roman edifices, triumphal arches, tempels, thermæ, &c., as they existed in his time.

On the opposite side of the Great Sala are placed the collections of *natural history*, consisting principally of objects from the neighbouring provinces. Amongst the fossil organic remains are the bones of a rhinoceros from the bone breccia of Monte Zopea, near Soave, and a fine fossil shark from Monte Bolca; there is also an extensive herbarium, in which has been incorporated that of the Venetian provinces, formed by the celebrated Arduino. In an adjoining room are the *coins*, and the smaller specimens of ancient *sculpture*, discovered by Count Velo during his excavations at Rome, chiefly in the baths of Caracalla; and on the ground-floor the larger objects, and several architectural fragments from excavations of the neighbouring theatre.

The *Collegio Cordellino*, in the suppressed convent of San Marcello, is an educational establishment for the upper classes, on the same plan as the French Lycées. The first Court (the former cloister) has been surrounded by a handsome double row of colonnades by the native architect, Malacarne.

Theatre.—The *Teatro Eretenio* is not very large, but is neatly fitted up. The performances in general are good.

† See also *Scamozzi's* 'Fremde Journal.'

*SANTUARIO DI MONTE BERICO, or *S. Maria del Monte, is a celebrated ch. which stands on a hill about $\frac{3}{4}$ m. from the city, and is connected with it by a continued range of arcades (shady in afternoons), 730 yards long, with 168 arches. Each of the arches of the *Portici del Monte* bears the shield, device, or name of the fraternity or individual at whose expense it was erected. The ch. was erected in 1428, to commemorate the apparition of the Virgin to a lady of Vicenza, and the liberation of the town from the plague; but a large new part was added in 1688, in the form of a Greek cross, which internally is very beautiful. What was once the nave of the old ch. has thus become the transept of the new building, and the altar has been removed from the recess in the end of the former building to a place which was the middle of one of the aisles. In a chapel to the rt. of the high altar is an excellent painting by *Bart. Montagna, the Madonna with the Dead Christ and saints, signed and dated by the painter, 1505. This edifice, and the adjoining conventual buildings, suffered much from their occupation by a Croat regiment in 1848, when the Supper of St. Gregory the Great, by Paul Veronese, only second in size (it is about $28\frac{1}{2}$ ft. wide) to the Marriage of Cana in the Louvre, stood in the refectory of the Convent, where it was most wantonly mutilated, literally hacked into 32 pieces, by the Austrian soldiery who occupied that building after the bombardment of Vicenza in 1848. The fragments have been since put together, after a good copy of the original, which had luckily been made some years before, and which is now in the Pinacoteca; and this fine painting is now to be seen in a refectory of the convent. It was from the hill before it that the Austrians, after having driven away the Italian corps which defended the heights, so cruelly bombarded Vicenza on the 24th of May of that year, during 9 successive hours.

Although this church is not situated on the highest part of the Monte Berico range, its elevation (320 feet

above Vicenza) is such, that the view from its campanile, or from some of the villas near it, is most extensive. Looking to the N.E., but at a great distance, are seen the snow-capped peaks of Friuli; to the N. are the Alps beyond Bassano, the gorge through which the Brenta breaks into the plain, the serrated ridges which encircle the upper valley of the Adige, at the foot of which can be easily descried the large towns of Bassano, Schio, and Treviso, and, on a clear day, even the temple of Possagno, raised by Canova, and in the foreground the Vicentine and Veronese hills; to the N.W. the two castles of Montecchio form very picturesque objects in the landscape. Looking towards the E. you see the Euganean hills, separated from the Alps by the wide plain in which Padua is clearly visible, and extending to the lagoons of Venice and to the shores of the Adriatic. Between the Euganean group of hills and the equally insulated one of the Monti Berici, both of them volcanic, is the depression through which a portion of the waters of the Bacchiglione are carried to form the canal of Este, communicating with the Adige. Behind and to the S. extend the Monti Berici towards Montagnano, covered with villas of the Vicentine gentry, amongst which that of Count Ramboldo, on the site of a Cistercian convent, is worthy of a visit.

Near the *Porta del Castello*, just outside of Vicenza, is a remarkable tower, dark and deeply machicolated, which forms rather a prominent object in the view from the *Monte*. It was erected by the Scaligers as the *March Tower* between Lombardy and the Venetian states, and it is now used as the campanile of a church.

At the foot of Monte Berico is the **Rotonda Capra*, so well known as Palladio's Villa, copied by Lord Burlington at Chiswick. "It is a square building, containing a round saloon lighted from above. From the four sides you ascend on broad stairs, and reach at every side a porch formed by 6 Corinthian pillars. It may be that

architecture never pushed splendour to a higher pitch. The space taken up by stairs and porches is far greater than that of the building, because every side would be quite sufficient for the entrance to any temple. The saloon exhibits the finest proportions, as well as the rooms. Every side presents itself from all parts of the adjoining country in a most magnificent manner."—*Goethe*. Occupied, like the Convent of Monte Berico, by the Austrian soldiery in 1848, it was stripped of everything that could be carried away, its furniture dispersed, the statues mutilated. It presents now a sad picture of abandonment and dilapidation.

Not far from the Rotonda is the *Villa Valmarana*, surrounded by extensive gardens. The villa consists of 3 separate casinos; in the central or largest is a large saloon covered with frescoes by *Tiepolo*, who has also painted some rooms in the two others.

Just beyond the *Porta di San Bartolomeo* is the *Palazzo Trissino in Cricoli*, interesting, both on account of its beauty, and as having been the residence of the celebrated Giovanni Giorgio Trissino, whose name appears on the architraves of the upper windows. Trissino was a poet of considerable eminence, and it is said that the palace was built from his own designs. The honour is claimed also for Palladio.

The *Public Cemetery* is situated $\frac{1}{2}$ m. beyond the town, and was erected from the designs of the architect *Malacarne*. The large quadrangle is surrounded by a high wall, round the interior of which run 4 porticoes with 124 arches, built of brick. Under the arcades are placed the vaults and monuments of the higher classes; in the centre the graves of the poor. In the middle of the N.W. arcade is the monument to Palladio, by *Fabris*, of Rome, raised at an expense of \$15,000, by Count Velo. Palladio's remains, which formerly lay in the ch. of Santa Corona, have been removed here. Of the other monuments may be noticed those of Countess Isabella Velo, with

a fine recumbent figure of the deceased on an urn; of her brother Count Velo, above mentioned; of the Toguzzaro family, by an artist of Padua; of Count Trissino; and of the Prince of La Tour et Taxis, an Austrian general, killed in 1848 in the conflict which took place close to the gates of this cemetery.

The direct *Rly.* from *Vicen^a* to *Treviso* viâ *Citadella* is now open, shortening the distance between Milan and Trieste by about 20 m.

Excursions.—

To *Schio* (Branch *Rly.* N.W. 21 m., 3 trains daily in $1\frac{1}{4}$ hr.) with excursion to the *Sette Comuni*, and on to *Roveredo*, see Rte. 25c.

To the *Baths of Recoaro*, see Rte. 27A. To *Bassano*, *Possagno*, and *Asolo*, see Rte. 27B.

VICENZA TO PADUA.

Distance, 19 m.; *time*, 50 min.; *trains*, 5 daily.

The tower and cupola of the Sanctuary of Monte Berico are seen on the hill above the stat., and soon after leaving it a tunnel pierces the basaltic rock. On emerging, the ruined Rotonda, Palladio's famous design, may be perceived to the S. of the line. The *rly.* runs over a dead flat, in some places swampy. Before reaching

10 m. *Pojana* Stat. the low hill of Monte Galdo may be seen on the rt.; and beyond there is on the rt. across the plain a fine view of the Euganeans. The Ceresone, and afterwards the Brentella (which is carried into the Bacchiglione of Este) are crossed before reaching

9 m. *Padua* (*Padova*, *La Dotta*; 54,000 inhab.) *Junct. Stat.*, at some distance from the centre of the town. *Omnibuses* from the hotels and cabs in waiting.

Inns: *Aquila d'Oro*, the best, and in an airy situation, but remote and distant from the *rly.*, near the ch. of S. Antonio. *Stella d'Oro*, in the Piazza

Garibaldi, in the centre of the town. *Croce d'Oro*, in the Piazza Cavour.

Cafés: *Café Pedrocchi*, opposite the University, celebrated all over Italy. While the building of this café was in progress Pedrocchi was present every evening, and paid all the workmen ready money, and, it was said, always in old Venetian gold. He had been left in poor circumstances, and lived in a little old house upon the site of his present café, which, falling into decay, he was compelled to pull down. Suddenly he abounded in riches—as many stories were afloat concerning hidden treasures and yet more awful things as would furnish materials for a legend. The secret of his wealth appears to have been that he kept a gaming-house. In excavating for the foundation of an ice-house attached to the establishment, portions of a Roman edifice were discovered, and the marbles found have been employed in the ornaments and pavement of the *salone*. There is a pleasure garden in the Piazza Vittorio Emanuele, with café chantant, frequented by the best society of Padua.

Cabs.—The *course* within the town, $\frac{1}{2}$ lira. By *time*, half an hour, 1 lira; one hour, $1\frac{1}{2}$ lire; every succeeding hour, 1 lira. From the rly. stat. to any part of the town, 2 horses $1\frac{1}{2}$ fr.; 1 horse, 1 fr.; luggage, 40 c.

Bookseller.—Zambecari, near the Theatre and University, has a good choice of old and new books.

Plan for Visiting in one day the principal Sights at Padua, in topographical order. (The places between brackets may be omitted by those pressed for time.)

Palazzo della Ragione; *Pal. della Municipalità*; *Pal. del. Consiglio*, [Library]; *Duomo, Baptistery*; [Pal. Vescovile; Observatory; S. Maria in Vanzo]; **Piazza Vittorio Emanuele II.* [Prato della Valle]; Ch. of **Sta. Giustina*; *Museo Civico*; Ch. of **Sant' Antonio* and *Scuola*; Chapel of *San Giorgio*; Tomb of *Antenor*; *University*

and its collections; *Arena* and **Sta. Maria dell' Arena*; [Giotto's Chapel]; Ch. of *gli Eremitani*; [Carmine Ch.].

“Padova la forte” contains 66,000 inhab., and is perhaps the oldest city in the N. of Italy. It is situated on the Bacchiglione, and its foundation was attributed to Antenor by the Romans.

“Antenor potuit, mediis elapsus Achivis,
Illyricos penetrare sinus atque intima tutus
Regna Liburnorum, et fontes superare Tima-
mavi;
Unde per ora novem vasto cum murmure
montis
It mare proruptum, et pelago premit arva
sonanti.
Hic tamen ille urbem Patavi, sedesque loca-
vit
Tencrorum, et genti nomen dedit, armaque
fixit
Troia. Nunc placidâ compostus pace qui-
escit.”

Æneid, lib. i. 243, 249.

“Antenor from the midst of Grecian hosts
Could pass secure, and pierce th' Illyrian
coasts;
Where rolling down the steep, Timavus
raves,
And through nine channels disembogues his
waves.
At length he founded Padua's happy seat,
And gave his Trojans a secure retreat;
There fix'd their arms, and there renew'd
their name,
And there in quiet rules, and crown'd with
fame.”

DRYDEN'S *Virgil*.

The ancient defences are much dilapidated, but a few towers remain. The numerous street arcades remind the traveller of Bologna, and several canals recall Venice. Here and there, too, are façades with pointed windows in the Venetian fashion. There are some gateways by *Falconetto*, in a good style.

The *Palazzo della Ragione* (now the *Municipio*) is the most peculiar and most national edifice, and was built by *Pietro Cozzo* between 1172 and 1219. It forms one side of the market-place, standing entirely upon open arches, surrounded by a loggia of the same period. The E. end is covered with shields and armorial bearings. A vast roof, like that at Vicenza, and said to be the largest, unsupported by pillars, in the world, towers above the

edifice, rising, perhaps, half as high again as the walls upon which it rests.

It was erected in 1306 by *Frate Giovanni*, an Augustin friar and a renowned architect and engineer. He had travelled far and wide, over Europe and in Asia, and he had brought back plans and drawings of all the buildings which he had seen; amongst others, one of the roof of a great palace in India. This design greatly pleased the Paduans, and they requested him to roof their hall (which had previously formed three chambers) in like manner; and *Fra' Giovanni* assented, asking no other pay than the materials of the old roof, which he was to take down. The present roof is of iron, having been renewed in 1857.

The interior of this gloomy *hall (267½ ft. long, 89 ft. wide, as much in height, but not quite rectangular) was covered with frescoes by Giotto, but these were destroyed by the successive conflagrations of the building, especially that of 1410. They were executed according to the instructions of the physician, astrologer, and alchemist, *Pietro di Abano* (born 1250, died 1316), the first reviver of the art of medicine in Europe; who travelled to Greece for the purpose of learning the language of Hippocrates and Galen, and of profiting by the stores which the Byzantine libraries yet contained. He practised with great success; and his medical works were considered as amongst the most valuable volumes of the therapeutic library of the middle ages. His bust is over one of the doors of the hall; the inscription placed beneath it indignantly repudiates the magic and sorcery ascribed to him.

The present strange mystical frescoes, supposed to be the work of anonymous Padovese and Ferrarese painters, form 319 compartments. They have been repeatedly damaged by fire and water; and have been entirely repainted. They fall into several classes. The constellations—sacred subjects—apostles and saints—the winds and elements—allegorical figures of Virtue; but the principal series consists of the months of the year, with their ruling

planets and constellations; the employments of the month; and the *temperaments*, assigned, according to astrological rules, to those who are born under the different astral combinations. The apertures, or windows, are said to be so disposed that the solar rays in each month travel along the representatives of the signs and planets then in ruling activity. *Obs.* Justice and Prudence; portrait of Dante, under the personification of Sagittarius; Pisces, under which is a young woman tenderly supporting an aged person; also a beautiful kneeling figure; generally, the representations of the trades and occupations of human life.—The Coronation of the Virgin—the Magdalene—and St. Paul in prayer.

At one end of the hall is the so-called *monument of Livy*, erected in 1547. Like the great physician of the 13th cent., he was born at Abano. According to an immemorial tradition, the site of Livy's house can be pointed out in the Strada di San Giovanni; and in 1363 an inscription was found near the ch. of Santa Giustina, purporting to have been placed there by a certain Titus Livius Halys, erroneously attributed to the historian, although it distinctly stated that he was a freedman of Livia Quarta. In 1413 a tessellated pavement was discovered, beneath which was found a leaden coffin containing a skeleton, which was immediately supposed to be that of the great historian himself. The discovery excited the greatest enthusiasm, and it was determined to place the remains in the Palazzo. The translation took place with as much pomp as if Livy had been a tutelary saint. The relics were divided: the jawbone was deposited in the Cancellaria; and Alfonso of Arragon, King of Naples, despatched (1450) a special embassy to request the gift of an arm-bone, which was conceded by the Paduans, as appears by an inscription on a marble tablet over the door. The inscription found at Sta. Giustina has been let into the wall; and statues of Minerva (or, as some say, Eternity) and Fame, the Tiber, and the Brenta, have been added: above is a bust, upon which are en-

graved the letters P. T. L. E. (? *Pativini Tito Livio Ereverunt*). The bones are placed over one of the side doors leading to the Ufficio della Sanità. Over a third door is a bas-relief of *Julius Paulus*, a native of this city, and prætorian prefect and writer on law of the time of Alexander Severus. *Alberto Padovano*, commemorated over another doorway (d. 1323), was a preacher of eminence in his day; *Sperone Speroni*, a local writer, also has a statue, erected at the public expense, in 1594.

Such tributes to literary eminence are sufficiently common, but the bust erected, 1661, by the city to the memory of *Lucrezia Dondi*, is, perhaps, unique: it bears witness to her virtue and to her death, under circumstances nearly similar to those of her Roman namesake. Lastly, in this assembly of illustrious Padovanese, is the bust of *Belzoni*, by Rinaldi, represented in a Turkish costume, between the two Egyptian statues which he presented to his native city. No circumstance in poor Belzoni's life pleased him more than his being able to present these trophies to Padua. A medal was struck by the city as a token of its gratitude, in addition to the bust thus placed in this great hall.

At one end of the hall is a black granite altar of insolvency (*Lapis Vituperii et Cessionis Bonorum*), upon which debtors cleared themselves by their exposure. The enormous wooden model of a horse, by *Donatello*, formerly in the Palazzo Emo, was executed in 1466 for a certain A. Capodalista, to figure at some public rejoicings, and was to have borne a statue of Jupiter; the head is a modern restoration. A meridian line crosses the hall; the rays of the sun pass through a hole in the centre of a golden face on the roof.

Archivio Pubblico. Entrance from the Delegazione Municipale. In a suite of apartments near the entrance to the Palazzo della Ragione, and forming a part of the municipal buildings, are placed the extensive series of *Paduan archives*. In addition to the documents of the time of the Carraras, when Padua had an in-

dependent political existence, an immense mass of diplomas and charters has been brought here from suppressed monastic establishments. Some of these rolls go back to the 9th cent.; a bull, in particular, of Pope Eugenius II., when the Roman pontiffs signed such documents, instead of, as at a later period, appending leaden *bullas*. There are several diplomas of the German emperors of the Franconian line. Two of Henry IV. (1091, 1095) are remarkable as showing that he had recourse to the illiterate expedient of a +. The series of the statutes of Padua is very large, including those of Eccelino (1276) and of the Carraras (1362).

The *Palazzo del Capitano* occupies the entire W. side of the Piazza de' Signori. It is in a mixed style: the exterior and the fine doorway are by *Falconetto* (1532); the staircase, attributed to *Palladio*, is remarkably fine. A clock-tower forms the centre of the building.

Striking clocks are said to have been invented at Padua; and that which stands in the great battle-mented tower in the Piazza de' Signori is claimed as the contrivance of *Giacomo Dondo* or *Dondi*. It was erected in 1344, at the expense of Ubertino di Carrara; the works, however, having been made by Maestro Novello in 1428. Besides the four-and-twenty hours, it indicates the days of the month, the course of the sun in the Zodiac, and the phases of the moon. Dondi obtained such celebrity for his performance, that he acquired the surname of *dell' Orologio*. It passed to his descendants, and the family of "Dondi dell' Orologio" still flourishes.

The *Piazza dell' Unità d'Italia* was formerly called *dei Signori*, from the Carraras having occupied the Pal. del Capitano at one extremity of it, whilst at the other extremity is the Ch. of S. Clemente. The *Loggia del Consiglio*, a gem of graceful architecture on the S. side, now a military post, was erected at the end of the 15th cent.; the great hall, with its three handsome windows, which for-

merly was the place of meeting of the municipal body, is now dilapidated. The ancient column in the piazza belonged to a Roman edifice discovered in making excavations near the Ch. of S. Giobbe, in the last cent.

The open spaces on the N. and S. sides of the Pal. della Ragione, are called the *Piazze delle Frutte* and *delle Erbe*, from the fruit and vegetable markets held here.

CHURCHES.

The Cathedral or *Duomo* claims *Michael Angelo* for its architect, at least of the choir and sacristy; but it was two centuries in progress, not having been completed until 1754. It is probable, from the bad taste displayed in some of the parts, that, if he were the designer, his plans were not carried out. The façade has never been completed, and there is little to interest in the interior. In the rt. aisle are two paintings, by *Francesco Bassano*: the Flight into Egypt and the Wise Men's Offering; both well coloured.—*Sassoferrato*: a Virgin.—And in the N. transept a Madonna, attributed to *Giusto Padovano*.—On each side of the door into the N. aisle are the busts of *Sperone Speroni* and of *Giulia de' Conti*, his daughter. A modern bust of Petrarch, who held a canonry in the cathedral, by *Rinaldi*, a scholar of Canova's, has been placed in a passage leading out of the l. (S.) aisle.

The *Sacristy* contains a copy by *Padovanino* of a Virgin and Child, by Titian. On the ceiling are some good but much-damaged frescoes. Here are preserved some early liturgical MSS., with miniatures of the 12th and 13th centuries—one, an *Evangelarium*, painted by a certain Isidorus in 1170; the other an *Epistolarium*, with miniature histories from the Old and New Testaments, by *Giovanni Gaibana*, in 1259—and some curious *reliquiarii* of the 14th and 15th; in the subterranean ch. is preserved the body of St. Daniel, discovered in 1075.

The *Baptistery* is a Lombard building of the 13th cent., similar to those

at Parma and Cremona. The walls and vaulting are entirely covered with frescoes, executed at the expense of Fina Buzzacarina, wife of Francesco di Carrara the elder. The frescoes on the outside, which have entirely disappeared, were by Giusto and Altichieri, and those inside, representing histories of the Old and New Testament, by Giovanni and Antonio of Padua; the cupola represents the Paradise, with numerous angels and saints upon it. Fina Carrara, her husband, with other members of the family, and Petrarch, are represented kneeling before the Virgin. The Retable here should be noticed.

The *triumphal arch* which is seen near the cathedral was erected in 1632, in honour of Alvise Valaresso, captain of Padua.

Biblioteca Capitolare.—Petrarch may be reckoned as one of its founders. It contains upwards of 10,000 vols., amongst which 450 of the 15th cent., and several inedited MSS. Amongst others, those of Sperone Speroni, with several letters of Tasso, a MS. of the 14th cent. containing the description of Dondi's clock, and some splendidly illuminated missals, and collections of decretals, also with miniatures of the 14th and 15th cents. In the entrance-hall are some curious old paintings of 1367, by *Niccolo Semitecolo*, relative to the life of S. Sebastian, much valued as a document in the history of the Venetian school.

The *Palazzo Vescovile* has been modernised. It contains several frescoes by *J. Montagnana*, a pupil of Giovanni Bellini, painted about 1495. In one of the upper rooms are portraits of the bishops of Padua to 1494. In the chapel are the 12 Apostles, in chiar'-oscuro; the altar-piece, representing the Annunciation, is by the same artist; and in the bishop's private chapel are several small paintings, and an *Ancona* of a double row of compartments, with St. Peter in the centre, and the Saviour on the Cross above. It is attributed to *Squarcione*.

Over the door of one of the rooms is a portrait of Petrarch, which was

originally painted upon the walls of the house, demolished in 1581, in which he dwelt when he resided at Padua under the protection of the Carraras. This portrait is reckoned one of the most authentic of the poet, and is attributed to *Guariento*.

Sant' Antonio or *Il Santo*. "On the death of S. Antonio, in the year 1231 (born at Lisbon 1195), the citizens of Padua decreed that a magnificent temple should be erected in honour of him, their patron saint. To accomplish this object, they sent for Nicolo da Pisa, and intrusted to him the construction of the new ch., and he produced one of the most remarkable buildings in Italy. The fashion of the day compelled him to adopt the pointed style, but with this he combined some of the Byzantine features of St. Mark's at Venice. St. Anthony's is crowned with no less than 8 cupolas, which give it an oriental character. It is in the form of a Latin cross, 280 ft. in length, 138 ft. in breadth to the extremity of the transepts. It was completed in 1307, with the exception of the cupola over the choir, which was not added till 1424. If the external features of this ch. are meagre, if the 3 great portals are bald when compared with the contemporary portals of the N., it must be remembered that Nicholas of Pisa was compelled, by the fashion of the day, to adopt a style which he did not like, and which, it must be confessed, he did not understand."—*G. Knight*. The W. front, which has been completely renewed of late years, is divided into 4 pointed arches of unequal width, in the centre of which is a niche containing a statue of S. Antonio of the 14th cent. Over this rises a portico of pointed arches with a balustrade, surmounted by a handsome Lombard turret. The fresco of SS. Antonio and Bernardino, in the lunette over the principal entrance, was painted, as stated in the inscription below, by *A. Mantegna*, in 1452; the 2 octagonal bell-towers beyond the transepts, on ranges of pointed niches and arches, are very beautiful.

The interior is remarkable for the splendour and beauty of its decorations.

Occupying the N. or l.-hand transept is the ***Cappella del Santo*, or Chapel of the Saint. It is illuminated day and night by golden lamps, and silver candlesticks, and candelabra borne by angels; and devotees are to be seen here at all accessible hours. The chapel was begun in 1500 by *Giovanni Minello* and *Antonio* his son; continued by *Sansovino*, and completed by *Falconetto*, in 1553. The best parts are the façade and the back-wall, both in the same style, with arabesque reliefs. The 2 richly-worked pilasters are by *Pironi* and *Matteo Aglio*. A large and singular series of bas-reliefs relative to miracles of the Saint, by various artists, surround the walls. *Obs.*: 1st on rt. by *P. Lombardo*; 3rd and 4th by *Tullio Lombardo*; the 6th, S. Antonio resuscitating a Dead Girl, by *Sansovino*. In the centre is the shrine, as splendid as gold and marble can make it; the bronze statues over the altar of St. Anthony, St. Bonaventura, and St. Louis are by *Tiziano Aspetti*. The 2 fine marble sculptures on the sides of the steps leading to the altar are the work of *Orazio Marinali*, 1450, and *Filippo Parodi*. They support 2 of the candelabra.

Beyond the chapel of S. Antonio is the curious Gothic chapel of the Black Virgin, the *Madonna Mora*, from the brown-complexioned picture over the altar. This ch. is a portion of the ch. of Santa Maria Maggiore, built in 1110, and pulled down in great part to make room for the present edifice. In it is an interesting sarcophagus of one of the Obizzo family. The sepulchral urn near it, turned towards the aisle, belongs to Raphael Fulgoso, an eminent juriconsult of the 14th cent. Opening out of this chapel is that of the Beato Luca Belludi, companion of S. Antonio, covered with frescoes relative to St. Philip and St. James, and attributed to *Giusto Padovano*: the apparition of S. Antonio to the Beato, to announce the liberation of Padua from Eccelino, is historically interesting: they have been sadly injured by restoration in the last cent.

In the S. transept is the beautiful

**Cappella S. Felice.* It was originally dedicated to St. James, and erected in 1376; but subsequently to St. Felix, when his remains were deposited here in 1504. It is separated from the body of the ch. by a range of Gothic arches in red Veronese marble, above which rises a species of entablature of coloured marbles disposed in fish-scale form. The wall, lunettes above, and vaulting, are covered with excellent early frescoes, by *Jacopo Avanzi* and *Altichieri da Zevio* (1376) — “the noblest monument of pictorial art of the 14th cent. in North Italy”—*Crowe* and *Cav.*—the worse, however, for the injuries they received in clearing off the whitewash with which they had been covered, and for the restorations. The subjects are taken partly from the legendary history of St. James, and partly from the Gospels: they are striking even in their present state. The first 7 frescoes are considered to be by *Altichieri*. They are full of life and expression. The wall behind the altar is divided into 5 spaces by columns and pointed arches, corresponding to those opposite which separate the chapel from the ch. In the centre one the subject is the Crucifixion. To the rt. of this the soldiers are casting lots for the garments of Christ. The skill displayed in this composition seems almost in advance of the time (about 1376) of the painter. To the l. of the Crucifixion is the crowd following Jesus from the city; one group is beautiful; it represents a woman supporting the fainting figure of the Virgin Mother, followed by another who is leading along her own infant son. Farther on, to the rt. of the Crucifixion, is the tomb of *Bartolomea Scrovegna*, wife of Marsilio Carrara, the second lord of Padua; the space above it is filled with the picture of the Resurrection. 2 tombs on the opposite side contain the remains of the founder of the chapel, *Bonifazio de' Lupi*, Marquis of Soragua, a general in the service of the Carraras: the picture over it represents the Deposition from the Cross, and members of the Rossi family, contemporaneous lords of Parma. These 5 paintings by *Avanzi* and *Altichieri*

fill the lower part of the side of the chapel opposite the entrances; they are each under a pointed arch. Over them the space is divided into 3 compartments, each also canopied by a pointed arch, and filled with a painting. The subject of that on the l. of the spectator is the Denial of St. Peter; of that in the centre the *Via Dolorosa*, or Christ led to be crucified; and of that on the rt. the Entombment. In the spandrels to the extreme rt. and l. of the 5 lower arches the Annunciation is painted. The angel Gabriel occupies the spandrel to the extreme l., and the Virgin that to the extreme rt. The head of the Virgin is very beautiful. A long narrow window is in the end of the chapel to the rt. of the entrance. One of the compartments on that side contains the picture of the Virgin and Child, engraved by D'Agincourt; the others are filled up with scenes from the lives of St. Christopher and other saints, now much effaced. The opposite end is divided into irregular compartments, and painted by the before-mentioned artists with subjects from the Scriptures and from legends. Above the altar are 5 statues of the 13th cent.; that of St. Felix, upon the altar, is by *Minello* (1504). Over the stalls which surround the chapel are good half-figures of saints, but much injured by restoration.

The *Presbytery* and *Choir* are divided from the rest of the ch. by red marble balustrades and bronze doors. The statues here of the saints, and of Faith, Temperance, Charity, and Force, are by *Tiziano Aspetti*. **Donatello* contributed the bronze reliefs which decorate the high altar, and the fine group of the Madonna and saints over it. The 8 bas-reliefs of subjects from the Old Testament, and the symbols of the Evangelists, under the Music Gallery, were cast by Velluti, his pupil, in 1488. By Donatello, also, are the great bronze crucifix, and a bas-relief in gilt terra-cotta of the Deposition, over the door leading to the chapel of the relics behind it.

The great **candelabrum* or Paschal candlestick of bronze, standing on the l. of the high altar, was executed by

Andrea Riccio in 1564, the result of 10 years' labour. It is a species of cinquecento adaptation of the antique form. The human figures possess exquisite grace and simplicity. Four emblematical figures upon the pedestal have been explained as symbolising astrology, music, history, and cosmography. In the presbytery are 2 fine bronze bas-reliefs by the same master: David and Goliath, and David dancing before the Ark. The objects most deserving of notice in the other chapels are—in that of the Holy Sacrament (3rd on rt.), the bronze bas-reliefs on the altar, by *Donatello*; and in the sacristy the presses, with their fine intarsia work, executed in 1452 by the 2 *Canozzis*, from designs of Squarcione; they have been greatly injured by restorations.

The tombs of *Gattamelata* and of his son are in the chapel of the Sacrament. The monument to Alessandro Contarini, upon the 2nd pier on l., erected in 1555 at the expense of the republic is from the design of *Sanmicheli*, the sculptures being by *A. Vittoria* and *Danese Cattaneo*. *Sanmicheli*, also designed the monument opposite to this, on the 2nd pier on the rt., to *Card. Bembo*, erected by *Card. Quirini*; the bust is by *Cattaneo*, and the inscription by *Paolo Giovio*.

Several fresco paintings still exist on the pilasters of the nave: those of the Crucifixion, with SS. Sebastian and Gregory, and numerous prophets (on the 5th on the rt.), by *J. Montagnana*, and of the Madonna (on the 2nd on the l.), attributed to *Stefano di Ferrara* or *Filippo Lippi*, are the most worthy of notice.

In the adjoining handsome cloisters, and in the passage leading to them from the ch., are several sepulchral monuments; that of Manno Donati (1370), is remarkable for its inscription by Petrarch; of Luigi Visconti (1553), by *Sanmicheli*. Many monuments have been brought here from desecrated churches, one of which, between the two cloisters, is a good Gothic tomb of 1390. Out of these cloisters opens the library of Il Santo, containing nearly 15,000 vols. In one of the rooms of

the convent is a Holy Family by *Garofalo*. Behind the E. end of the ch. a small portion still exists of the ancient cloister belonging to the demolished ch. of Sta. Maria. In a hall opening out of the sacristy are the much damaged remains of frescoes relating to St. Frances and other saints. "The drawing and movement of several beautiful figures enable the beholder to admire Giotto's talent in reproducing majestic form and variety of individual types."—*Cr. and Cav.*

In front of the church is an irregular and picturesque piazza, partly surrounded by the conventual buildings. In a corner of it, near the entrance to the cloisters, is the sepulchre of *Rolando Piazzola*, under a Gothic canopy, one of the staunchest defenders of his country's liberties against the Emperor Henry VII. In the centre stands the bronze equestrian *statue of "*Gatta Melata*," who commanded the Venetian army in 1438 and whose real name was *Erasmus da Narni*, by *Donatello*, a production full of vigour. It is the only equestrian statue he ever executed, and bears his name, "*Opus Donatelli Flor.*" Opening out of the piazza is

The *Scuola del Santo*, containing some damaged frescoes by *Titian* and *Campagnola*, representing the miracles ascribed to St. Anthony. Four of them have been claimed for *Titian*: that of the Saint causing an infant to speak, in order to bear witness to his mother's innocence when accused of infidelity, is undoubtedly his. But as to the one of the Restoration to life of a woman killed by her husband in a fit of jealousy,—and the one representing the Saint miraculously healing a boy whose foot had been cut off,—as well as a third, the Restoring to life of a boy who had fallen into a boiling caldron, there is room for much hesitation.

The *Arena Ch. (S. Maria dell' Arena)*—key at the dwelling-house in the Arena. Inquiry should also be made for the key of the sacristy, which is often locked) stands near the ruins of a Roman amphitheatre. No traces

of seats can be found. Here and there the Roman masonry can be distinguished; but, in the middle ages it was, like the amphitheatres of Nîmes and Arles, converted into a place of defence by the family of Dalesmanini, who crowned it with battlements. It afterwards passed to the Scrovegno family, in the person of Enrico Scrovegno, the son of Reginaldo, consigned by Dante to the Inferno for his usury and avarice.

Enrico, about 1303, built within its precinct the chapel of the *Annunziata*, commonly called *Santa Maria dell' Arena*; probably for domestic worship. The very curious statue of the founder is in the sacristy, with the inscription, "Propria figura Domini Henrici Scrovegni, militis de l'Arena." His dress is merely the ordinary "abito civile" of the time. At this period (1306) Giotto, then young, was working at Padua, and Scrovegno employed him not only to build, but to decorate the edifice, which at this day belongs to a descendant of the Count Gradenigo of Venice whose sister Scrovegno married. The chapel consists of a nave with a tribune at its extremity in a simple Gothic style. The unity of design apparent in the chapel and in the paintings no doubt resulted from both being designed by the same mind; and what adds to their interest is, that Dante lodged with Giotto when the works were in progress.

These ***frescoes* of Giotto illustrate Sacred History with a dignified as well as touching simplicity, eminently befitting the Divine theme. The subjects are taken partly from the New Testament and partly from the Apocryphal Gospels. No artist of any period has been more successful than Giotto in telling his story in a striking and intelligible manner, combined with exquisite feeling for graceful beauty and deeply pathetic expression. Second in consideration, but equally remarkable, is Giotto's skill in ornamental design; and his judgment must be commended which has kept everything not purely ornamental work from the ceiling. "The Arena chapel is not only the most perfect expres-

sional work, it is the prettiest piece of wall-decoration and fair colour in North Italy."—*Ruskin.*

On the wall over the entrance is The Last Judgment. This is much injured: some of the groups of the blessed have great beauty. The vices of the clergy are brought forward with peculiar prominence. In the centre, and not connected at all with the rest of the composition, Scrovegno is represented offering his chapel, which is accepted by 3 angels.

The general series is distributed into 3 ranges, of which the uppermost, on the rt. hand, contains scenes from the Life of the Virgin, principally from the Apocryphal Gospel attributed to St. James the Less. Commencing on the S. wall, and nearest the altar, —1. Joachim driven from the Temple by the priests, because he had not begotten any issue in Israel; 2. Joachim returns to his sheepfolds, and prays during 40 days and 40 nights; 3. the Angel Gabriel appears to Anna, and reveals that the prayers of her husband have been heard; 4. Sacrifice of Joachim; 5. Joachim's Vision; 6. the Meeting of Joachim and Anna at the Gate of the Temple. "And Joachim went down with the shepherds; and Anna stood by the gate, and saw Joachim coming with the shepherds; and she ran, and, falling on his neck, said, Now I know that the Lord hath blessed me,"—a most graceful composition.—On the wall opposite: 7. the Birth of the Virgin; 8. the Presentation of the Virgin in the Temple; 9. the priests having declared that the marriageable men of the house of David should bring their rods to the Temple, and that whosoever rod should bud was to become the husband of Mary, they come, each man bringing his rod; 10. the Watching of the Rods; 11. the Marriage of Joseph and Mary: the Virgin and the other female figures are graceful; 12. the Procession after the Marriage. This, perhaps, the most beautiful painting in the series, is the one which has most suffered by damp. 13. The Annunciation, over the chancel arch, in two divisions:

here the grace which Giotto imparts to his female figures is peculiarly discernible. This compartment is under 14, and forms the connecting link between the life of the Virgin and that of our Lord, which forms a second series.

Above, or 2nd row on rt.—1. The Nativity, injured but the colouring yet in parts remarkably vigorous; 2. the Wise Men's Offering; 3. the Presentation of Jesus in the Temple; 4. the Flight into Egypt; 5. the Massacre of the Innocents. 2nd row on l., —6. Our Lord disputing amongst the Doctors: much injured, but some fine heads can yet be made out; 7. the Baptism in the Jordan; 8. the Marriage in Cana of Galilee; 9. the Raising of Lazarus: a magnificent composition; awe approaching to terror in the bystanders, death yet struggling with life in the resuscitated corpse; 10. the Entry into Jerusalem: groups full of animation and spirit; 11. Christ driving the Money-changers out of the Temple. On the l. of the altar is the hiring of Judas, with a demon behind the traitor.

Below, or lower range on l.—The third series begins with 12. the Last Supper: much ornament, very minutely finished, is introduced into the architecture; each Apostle has a marked and peculiar dress, either in colour or fashion, which is preserved in all the other paintings in which they are introduced; 13. Christ washing the feet of the Apostles—a very beautiful composition; 14. Jesus betrayed by Judas; 15. Jesus before Caiaphas; 16. Jesus scourged and crowned with thorns; 17. Jesus bearing the Cross—a full composition with some beautiful groups, particularly Mary and her companions pushed back by the Jews; 18. the Crucifixion: the thieves are omitted; 19. the Deposition from the Cross. In expression this is considered the finest of all the existing works of Giotto, here or elsewhere: the deep and tender affliction of the Virgin, the impassioned eagerness of St. John, and the steady composure of Nicodemus and Joseph of Arimathea, are all in accordance with

their characters; 20. the Noli Me Tangere and Resurrection; the figure of St. Mary Magdalene is an admirable personification of devotion; 21. the Ascension: the Virgin is the most prominent figure; 22. the Descent of the Holy Ghost upon the Apostles: singular in its arrangement.

The lowest range of paintings consists of allegorical or symbolical figures of the Virtues and Vices intermixed into architectural compartments, presenting imitations of marble, paneling, &c., with borders, exactly like those executed in mosaic upon the tomb of Edward the Confessor in Westminster Abbey. This species of decoration seems to have been a favourite amongst the Italian artists of the time of Giotto, as it is found in the papal chapel of Avignon, painted in his style or by his school. Opposite to each Virtue is the antagonistic Vice; the figures are tinted in *chiar-oscuro*. In many the allegory is intelligible, in others obscure. The Virtues are turned towards the Paradise, the Vices in the direction of the Inferno or Last Judgment. Commencing on the rt.—*Hope*, winged, scarcely touching the earth which she is quitting, and eagerly stretching forwards and upwards to the celestial crown.—On the opposite wall: *Despair*, portrayed as a female, who, at the instigation of the Fiend, is in the act of hanging herself.—*Charity*, a triple flame issuing from her head. Her countenance is beaming with joy. She holds up her right hand to receive gifts from heaven; and in her left is a vase from which she dispenses them.—*Envy*, standing in flames; a serpent issues from her mouth, and recoils on herself; she has the ears and claws of a wolf.—*Faith*, holding the Creed, and trampling on a horoscope; in the other hand she grasps the Cross. When we recollect the trust which, in the age of Giotto, was placed in astrologers, the boldness of thought which this figure discloses will be appreciated.—*Unbelief*, a Roman helmet upon her head, in her hand an ancient heathen idol, to which she is noosed, and by which she is

dragged to the pit; she turns her back on the hand from heaven bearing a scroll.—*Justice*, a crowned matron seated upon a throne, her countenance severe and thoughtful. In one of the scales of the balance an angel presents a laurel-wreath to the good; in the other is the destroyer wielding the sword for the punishment of the wicked.—“That holding the rewarding figure is rather lower; showing, I have always fancied, that Giotto considered (as opposed to modern ideas) that the weightiest task of Justice is not that of the police constable, but that of the bestower of deserved honour.”—J.R.A. Beneath is a composition with figures hunting, sporting, merchants travelling; apparently indicating the ease and comfort enjoyed by those who live under a good government.—*Injustice*, an elderly man in the dress of a judge, of a harsh and forbidding countenance: he is “sitting in the gate;” but the path to his tribunal is overgrown with thorns and briars, and his fingers terminate in claws. In one hand he holds a sheathed sword in vain—evidently no terror to evil doers; in the other a hook (like that with which demons are usually represented), as the emblem of rapacity. In the compartment below, the travellers represented above are assaulted and murdered, indicating a contrast to the figures on the opposite side, the miseries of living under an evil government. Under his robe appears a coat of mail.—*Temperance*, a female figure fully draped. She holds a sword, but it is bound into the scabbard: a bit is placed in her mouth—emblem of restraint. *Anger*, a hideous crone, tearing her dress. *Fortitude*, in ancient armour; the skin of a lion thrown over the shoulder. She rests tranquilly upon the shield which she opposes to her enemies. *Inconstancy*, a young girl, and, with some touch of satire, represented in the dress of a Florentine damsel, falling backwards from a wheel, upon which she tries to balance herself; in allusion to Eccles. xxxiii. 5.—*Prudence*, sitting at a desk, and contemplating herself in a mirror. At the back of her head is the face of an old

man, but apparently a mask, or part of her head-dress, and not a second face, as in the tomb of San Pietro Martire at Milan. Raphael adopted this mode of allegorising the Virtues.—*Folly*, in a fantastic dress, probably intended for that of a court fool or jester.

The tribune, or choir, is painted with the history of the Virgin, by some supposed to be by *Taddeo di Bartolo* of Siena, but, from the close approach to Giotto's own style, with more likelihood by his pupil *Taddeo Gaddi*. They are much inferior to those of Giotto, and represent: 1. the Visit of the Virgin to St. Elizabeth; 2. the Pact between the Devil and Judas; 3. the Virgin announcing her death to St. John; 4. Her Death: and in the three lower compartments of the choir: 5. the Obsequies of the Virgin; 6. Her Ascent to Heaven; and 7. Her Coronation. Behind the altar is the tomb of *Enrico Scrovegno*, who died in exile at Venice in 1320. It is highly finished, in the style of the Pisan school, surmounted by three small statues of the Virgin and two angels. The sculptor is unknown, although on one of the statues is cut the name of *Johannis Magistri Nicoli*, whence it has been supposed the work of *Giov. Pisano*. The windows of the chapel mostly retain the ancient Venetian glazing—small circular panes of thick glass—which adds to its antique effect. In the small sacristy, opening out of this tribune, is the statue of the founder placed in a Gothic niche.

Il Carmine, near the Cadolunga gate, on entering from the rly. stat., is of the 16th cent. In the room (apply for admission at the sacristy of the ch.) called the *Battisterio* of the *Scuola* adjoining the ch. are several frescoes by *Caravazza*, *Girolamo Santa Croce* and other painters. One, the Meeting of Joachim and Anna, is said to be by (?) *Titian*. A Madonna Enthroned is claimed for *Palma Vecchio*. A statue of *Petrarch* was erected in the Piazza, 1874.

At the Ponte Molino, near the Carmine Ch., the Bacchiglione is almost hidden from sight by flour mills,

Close by, in the Via Carmine, is an old tower bearing a tablet with this inscription, "Eccelino eresce, 1250." On the other side of the bridge the street passes under another tower, which is inscribed, "Da questa Torre Galileo molta ira de' cieli svelo."

The *Eremitani*, or *S. Agostino degli Eremitani*. This restored ch. adjoins the Arena. It was erected between 1264; and 1276; the panelled wood roof 30 years afterwards by the same Fra Giovanni who put up that of the Palazzo della Ragione, and who is said to have employed here the old one which he obtained for his labour. From its simplicity as well as its ornament the interior is impressive. "It is a curious ch. altogether, and has some strange traceries cut out of single blocks."—*Ruskin*. It consists of a single nave, nearly 300 ft. long, lighted from the extremities. The large choir has some curious *frescoes*, attributed to *Guariento*, remarkable for their mystical and allegorical character. The lower tier in chiar-oscuro consists of the planets ruling the constellations more peculiarly appropriated to them. The Earth appears crowned with the papal tiara, and placed between Industry and Idleness, an allegory of which it is difficult to hit the precise meaning.—Mercury is dressed like a friar.—Mars is mounted on a spirited steed, painted with much action.—Venus is adjusting her attire: and so on: all very strange. Above are large paintings, in six compartments on either side, representing subjects from the lives of the saints: some of them have suffered from damp, time, and neglect. By *Mantegna* (1458) and his school are fine ***frescoes* in the large Cappella SS. Jacopo e Cristoforo, opening out of the transept on the rt. The best compartment, though unfortunately damaged, is that representing the death of St. Christopher, in which *Mantegna* has introduced himself in the character of a young soldier, holding a spear. *Squarcione*, his master, appears as another soldier, in a green dress, near him. The compartments of the upper row are by *Bono* and *Ansuino*, of Forlì, disciples of *Squarcione*; they

have great merit, though inferior to their master's. The altar of this chapel has several figures of terracotta, painted of a bronze colour. They are by *Giovanni da Pisa*, a pupil of Donatello. Cicognara ranks them very high for their grace and movement as well as for the beauty of the drapery. Behind the altar are frescoes by *N. Pizzolo*. The painting of the *Assumption of the Virgin, with the Apostles below, is also by *Pizzolo*, the competitor of Mantegna. The painting over the high altar of the ch., by *Fiomicelli*, is a grand composition, with a Titianesque glow. It is a votive picture of the Madonna and four saints, presented by the city of Padua. In it is introduced a portrait of the Doge Andrea Gritti, holding the city in his hand. On the altar of the sacristy is a good St. John the Baptist in the Desert, by *Guido*.

The *tombs* in this ch. are interesting: none more so than that of Jacopo di Carrara, 5th lord of Padua, the friend and patron of Petrarch, who composed the Latin epitaph upon it. The companion to this monument is that of Ubertino di Carrara (d. 1354). Each is beneath a canopy as large as a church portal: the figures are of beautiful execution. The countenance of Ubertino, the hard old man, is expressive. These two monuments, originally stood in the suppressed ch. of S. Agostino. A monument in the Cappella del Crocifisso, on the rt. of the high altar, is attributed to one of the Carraras. With the exception of these tombs, there are but few memorials of the once powerful lords of Padua. The extinction of the family is one of the most gloomy events in the history of Venice. After a valiant defence the last Francesco di Carrara and his two sons surrendered Padua to the Venetians (1405): they were independent princes nowise subject to Venice; but by the Council of Ten they were condemned and strangled in the dungeons of St. Mark, 1406. Francesco made a desperate resistance in his cell, but was overpowered, and a member of the noble family of Priuli did not disdain to perform the task of executioner.

The monument to the architect of the ch. is in the rt.-hand transept: he is represented by an odd half-length statue, clad in a robe. Near it are those of Spigelius and Valisnieri, two celebrated professors in the University. The splendid monument of Benavides, professor of law (1583), is by *Ammanati*. The artist has equally displayed his talents as a sculptor and as an architect. Benavides would not trust his executors, and therefore he erected this memorial in his lifetime. It is decorated with allegorical figures of Wisdom and Labour, Honour and Fame.

In the passage leading from the l. transept to the sacristy is the slab tombstone of Pietro di Abano (*Petri Aponi Cineres*, ob. An. 1315, ætat. 66.) This ch. is considered as the chapel of the University and the students attend divine service here on Sundays. As it received them when living, so it was their place of repose when dead, and there are many touching inscriptions to their memory. In the *sacristy* is a bas-relief, by *Canova*, to the memory of William Frederick, Prince of Orange, who died at Padua in 1799, at the age of 25. It represents the ever-recurring weeping female figure, near which is a pelican. The design has much beauty of form, and it is carefully executed. Near this is the Gothic monument of red marble to the memory of Paulus de Venetiis (ob. 1419), and upon which he is represented lecturing to his pupils, men as old as himself, and with cowls and hoods; but, as at Pavia, the dignity of the professor is preserved by his being represented four times as large as his auditors.

S. Filippo.—An oratory containing the fragment of a Virgin and Child, by *Giovanni* and *Antonio da Murano*—"the fairest creation of its time."—*Croue* and *Cav.*

S. Francesco, S.E. of the University, was designed by *Sansovino*. The second chapel on the rt. has frescoes by *Girolamo da Santa Croce*, about 1530; and in the transepts are to be seen some large bronze reliefs.

San Gaetano, not far from the Arena, with a façade by *Scamozzi*. Two

paintings by *Maganza*, the Adoration of the Magi, and Our Lord Disputing in the Temple, and a small half-figure of the Virgin by *Titian*, are in the chapel of the Holy Sepulchre.

San Giorgio is a small ch. close to S. Antonio. It was erected as a sepulchral chapel by Raimondino di Soragna in 1377; and contains some *frescoes by *Avanzi*. *Altichieri* helped him here also; but the greater part are, without doubt, the work of *Avanzi*, whose style of conception is seen to much more advantage here than in the frescoes in the chapel of S. Felix. The subjects are from the New Testament, and histories of SS. George, Catherine, and Lucia: the large painting of the Crucifixion behind the altar, and over it the Crowning of the Virgin, are very fine; a votive painting represents several members of the Lupa family; the now bare sarcophagus was formerly surrounded by 10 gilt statues of members of the Soragna family, which were destroyed during the occupation by the French soldiery at the end of the last century: their portraits are seen in one of the paintings, kneeling before the Virgin, to whom they are presented by S. George their patron.

**Santa Giustina*, at the S.E. angle of the city, beyond the Prato della Valle, supposed to stand on the site of a Temple of Concord, has been repeatedly ruined and rebuilt. The present large edifice was begun in 1502, by *Padre Girolamo da Brescia*, and completed, 1532-1549, by *Andrea Morone*. The brick façade is rough and unfinished; but the general style of the interior is good, from its proportions, its great expanse, and its many piers and lofty cupolas. The disposition of the aisles is rather that of a series of vaulted recesses opening into the nave, and nearly as high as that is, and communicating with one another by lower arched openings, than a continued aisle.

The *Martyrdom of Sta. Giustina, at the end of the choir and behind the high altar, is by *Paolo Veronese*. Other paintings are:—*Carlino* and *Gabriele Cagliari* in 1st chapel on rt.:

the Conversion of St. Paul; *Luca Giordano*, the Death of Sta. Scolastica, in 4th on rt.; *Palma Giovane*, St. Benedict with St. Placidus and St. Maurus, in 5th on rt.; and near the same chapel, *G. Maganza*, Totila, King of the Goths, falling before St. Benedict. The chapel on rt. of the choir contains a beautiful group by *Parodi*, representing a Dead Christ, with the Virgin, Mary Magdalene, and St. John. The fine sculptured woodwork of the choir was executed from designs of *A. Campagnola* in 1556. The stalls in the *Coro Vecchio*, the only portion of the older ch. that was preserved, date from a century earlier; they are by two artists of Parma and Piacenza. Behind the altar in the l. transept is a sepulchral urn erected by Gualportino Mussato in 1316, in which are preserved the pretended remains of St. Luke. A small chapel opening out of the rt. transept contains a miraculous image of the Virgin, supposed to have been brought from Constantinople by St. Urius, where it escaped the flames raised to destroy it by the iconoclast Emp. Constantinus in the 8th cent. Beneath the chapel of the Virgin are two ancient cells called the Prison of St. Giustina.

There is a fine *cloister* annexed to this church. In a cortile adjoining is a piece of sculpture of the 11th cent., one of the earliest specimens of mediæval allegory. It represents Mercy and Justice. The large cloister is a part of the old monastery. It contains the few remains of a curious series of paintings of the life of St. Benedict, executed between 1489 and 1494, by *Bernardo Parentino*, *Campagnola*, and *Girolamo Padovano*. The French converted this monastery into a barrack, which it still is; some of the paintings were whitewashed over, others have been spoiled by the soldiery.

The *Piazza Vittorio Emanuele II.*, formerly called the *Prato della Valle*, or *Piazza delle Statue*, is a large, irregular open space, the centre of which is occupied by an oval surrounded with statues, and by a canal,

supplied with water from the *Bacchiglione*. It was intended to limit the memorials to the great men of Padua; but as even local fame could not supply a sufficient number of subjects, they have been forced to enlist some celebrities from other countries, who, as *Auditores Patavini*, had been educated in the University: *Antenor*, *Pietro di Abano*, *Petrarch*, *Tasso*, *Galileo*: 78 in all. That of the *Marchis Giovanni Poleni*, known as a correspondent of Sir I. Newton, is one of the early works (1789) of *Canova*. *Gustavus of Sweden*, the "Lion of the North," has a full right to his station here, for in 1609 he studied at Padua, and attended the lectures of *Galileo*; and in consequence of this, when his unfortunate namesake visited Padua in 1783, he requested permission to erect this statue of his great ancestor. Excellent statues of *Giotto* and *Dante*, by *Vela* (the latter on the occasion of the sexcentenary anniversary of the poet's birth, 1865), have been placed beneath the Gothic *Municipio*, erected 1863, on the N. side of the *Prato*.

S. Maria dei Servi, S. of the University, contains some pictures by unknown masters of the 15th cent.

Sta. Maria in Vanzo, erected in the 16th cent., near the *Prato della Valle*. (If closed, apply to the custode in the adjoining Seminario.) The painting over the high altar is by *Bartolomeo Montagna*; it represents the Virgin surrounded by a host of saints. The fresco of the Coronation of the Virgin on the vault is by the same painter; but both are inferior works. *Jacopo Bassano*, Our Lord carried to the Sepulchre, in the chapel on l. of the high altar, is very dark. The artist, according to his custom, has introduced the portraits of himself and his family. In the 4th chapel on the rt. is a painting by *Maganza* of the Madonna with the Virgin Martyrs. The frescoes over the arches of the gallery that crosses the church are by *Campagnola*. Annexed to this church is the *Seminario Vescovile*, or College for students in Theology, which contains a library of upwards of 40,000

printed books and several MSS., amongst which is an autograph letter of Petrarch to Jacopo Dondi, a curious Psalter of the 14th cent., and the original MS. in 12 vols. by Forcellini of his great Latin Dictionary. Attached to the Seminary is a printing-office.

San Michele, W. of S. Maria in Vanzo, a fragment, converted into an oratory, of a demolished ch., which was full of good frescoes. Here is a painting of the Adoration of the Magi, by *Jacopo da Verona*, dated 1397: it has merit in itself; but its principal interest consists in the portraits of several members of the Carrara family. In the painting of the funeral of the Virgin opposite are said to be introduced those of Boccaccio, Dante, Petrarch, and Pietro di Abano.

Santa Sofia, E. of San Gaetano, supposed to be the ancient cathedral of Padua. Some portions of the architecture and sculptures, especially about the principal portal, are of the 12th cent., and in a rude style. It contains some early paintings.

The MUSEO CIVICO, in the monastery of St. Antonio, between the ch. of that saint and Santa Giustina, contains

(1) A collection of pictures obtained from suppressed monastic buildings, or purchased by the city. They can be seen at any time on applying to the custode. There are few of much value amongst them; the following seem most worthy of notice: *Palma Giovane*, Sta. Francesca Romana; the Resurrection, and a copy of Michael Angelo's Last Judgment.—*Il Padovano*, his own portrait, a Judith, and several pictures.—*Paolo Veronese*, two large paintings from the Convento di Praglia, and the original sketch for his Martyrdom of Sta. Giustina; a crucifix in black marble is attributed to this artist.—**Romanino*, large picture of the Virgin, Child, and two saints, from Sta. Giustina, signed Rumanì di Brexia. "The most beautiful painting in Padua."—*Cic.* Another work attributed to him, Virgin, Child, and two saints, has a forged signature

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and date; a third picture, a Last Supper, is genuine, but shows marks of carelessness and haste.—*Crowe and Cav.*—*Dom. Campagnola*, the Decollation of St. John, a fresco transferred to canvas; *Parmigianino*, a Holy Family; *Giovanni Bellini*, Holy Family dated 1516; some early pictures of the Venetian school, attributed to the Vivarini; *Brusatorci*, a Madonna and St. Francis, on copper; *Pietro Paolo Agapiti*, "di Saxiferrati," a Madonna and two saints, dated 1497; *Bonifazio*, Adoration of the Shepherds; *Guercino*, Head of St. John; *Basaiti*, Virgin and Child and saints.

In another suite of rooms in the same building have been deposited some modern pictures, pieces of sculpture, and other objects bequeathed to the public by Cavaliere Bottacini. Amongst the sculptures will be found *Magni's* Reading Girl, which was much admired at the great London Exhibition of 1862. The collection of bronzes contains a small candelabrum by Briosco, the designer of the large candelabrum in St. Antonio.

The collection of *coins* embraces all those struck at Padua, and a rich collection of those of Venice, as well as the seals of the Carrara rulers. The collection of Ancient Deeds and Autographs is most interesting, from the 11th cent. to the present day—three of the unfortunate Doge Marino Faliero are extreme rarities. Forming a part of the Museo is an extensive series of engravings.

(2) The *Biblioteca Municipale* in the same building, is rich in works connected with Padua, and contains nearly 10,000 printed vols., and a large series of MSS. of local interest.

Tomb of Antenor. A large antique marble sarcophagus, resembling those of the Lombard period at Ravenna, supported by stumpy columns of the 13th cent., and covered by a brick canopy of the latter date, stands at the corner of a street beyond the bridge of San Lorenzo, in front of the palace of the Delegazione Provinciale.

It was discovered in the year 1274 underground, containing a second sar-

cophagus of lead, and a third of cypress-wood. In the latter was a skeleton of larger than the ordinary stature, grasping a sword in the bony hand, an inscription upon which in barbarous Latin, was interpreted to indicate that the tomb belonged to Antenor. An inscription composed by Lovato, a doctor of laws and a poet, was engraved upon the monument, and the remains of the founder of the city were deposited in the demolished ch. of San Lorenzo. When Alberto della Scala governed Padua in 1334 the sarcophagus was opened, and he requested as a gift the sword of the Trojan hero. It is probable that the tomb is that of one of those Hungarian invaders who descended into Italy in the 9th cent.

The *University*, or, in more ancient language, the *Studio* of Padua, occupies a building called *il Bo*, or *the Ox*, it is said from the sign of the inn upon the site of which it stands; others dispute this origin of the name, and ascribe it to a different tradition, and point out the figure of the animal on a column within. The University enjoyed considerable celebrity as early as 1221, when Frederick II. commanded the students of Bologna to forsake that city, which had incurred his displeasure, and to resort to the city of Antenor. It was specially protected and encouraged by the Venetians. At first it was pre-eminent in law, and the great Baldus taught here. Padua also excelled in medicine; and the professorships of the university include some of the greatest medical names of the 16th and 17th centuries—*Vesalius* (1540), *Fallopianus* (1561), *Fabricius ab Aquapendente* (1565), and *Spigelius* (1618). Here *Sanctorius* taught (1611); and, in times nearer our own, *Morgagni* continued to emulate their learning. At the present day it enjoys perhaps greater reputation as a medical school than any in Italy. There are five faculties,—theology, law, medicine, philosophy, and mathematics. Each faculty has a *Direttore* or *Dean*. The head officer is the *Rettore Magnifico*, who rules the university with the assistance of

a *Senatus Academicus*. There are 46 professorships, and the students vary in number between 1500 and 2000.

The building was begun in 1493, at the expense of the republic of Venice. The great court, designed by either *Palladio* or *Sansovino*, is handsome: the walls are entirely covered with the armorial bearings of the members. At the top of the staircase is the statue of *Elena Lucrezia Cornaro Piscopia*, who died 1684, aged 48 years. She spoke Hebrew, Arabic, Greek, Latin, Spanish, and French, with fluency, was a tolerable poetess, an excellent musician, wrote mathematical and astronomical dissertations, and received a doctor's degree from the university. She died unmarried, having refused many offers. The anatomical Theatre was built by *Fabricius ab Aquapendente* in 1594. Although it only replaced a pre-existing one of the 15th cent., it still is the oldest in Europe. The design for it is said to have been given by Fra Paolo Sarpi. The collection of anatomical preparations and models is worthy of a visit. That of natural history was first founded by *Vallisneri* in 1734: the mineralogical and palæontological divisions are the most complete; the latter particularly so in fossils of the Veronese and Vicentine hills, especially in fossil fishes from Monte Bolca. Galileo was professor of mathematics here for upwards of ten years; and in the *Gabinetto di Fisica* they exhibit one of his vertebræ, purloined probably when his remains were removed, 1757, to their present resting-place in the ch. of Santa Croce at Florence. The *Gabinetto Antiquario e di Numismatica*, opening out of the cortile, contains several Roman and Greek bronzes, inscriptions, &c., and a curious papyrus from Ravenna, of the year 616-619—a deed of sale.

The *Botanic Garden* is the most ancient in Europe, it having been instituted by the Venetian senate in 1543. The celebrated Prosper Alpinus professed here in 1545. It is situated between the chs. of S. Antonio and Sta. Giustina, and is laid out in the

ancient formal style. The garden is interesting as containing some of the oldest specimens of exotic trees and plants now common in Europe, the patriarchs of our shrubberies, plantations, and conservatories. The Lebanon cedar, the oriental plane, and a *Gleditschia* 93 feet high, may be noticed. The magnolias are superb. Attached to the garden are a Botanical Museum with an extensive *herbarium*, and a library of 5000 volumes with several MSS.

Bibliotheca Publica (open, except on Wednesdays and Feast-days, from 9 a.m. to 2 p.m., from November 3rd to Sept. 7th). This library, considered as that of the University, is situated at some distance from it, in the vast cortile of the *Palazzo del Capitano*. The large hall, which formed a part of the palace of the Carraras, is the most extensive in Padua after that of the P. della Ragione, and was formerly covered with frescoes by *Avanzi* and *Guariento*; but the hall having fallen, the colossal frescoes of heroes and emperors which now decorate it were painted in 1540, chiefly by *D. Campagnola*, the portrait of Petrarch, much injured, alone remaining. The printed books amount to upwards of 100,000 volumes, and the MSS. to 1500.

The *Specola*, or astronomical observatory, dates from 1767. It is situated in the mediæval tower of S. Tomaso, formerly the principal defence of Padua on the W. side. Erected by *Eccelino da Romano*, it served as the prison in which many of his victims suffered. The Observatory, under the direction of Professor Santini, is well supplied with instruments from London, Munich, and Vienna. The view from the summit is very fine, over the N.E. Alps, the Lagoon of Venice, and the Euganean Hills.

PRIVATE PALACES, THEATRES, &c.

Palazzo Giustiniani, anciently belonging to the Cornaro family. It is from the designs of *Falconetto*. Adjoining it is a beautiful rotunda, also

erected by *Falconetto*, intended for musical entertainments, and built by the direction of the celebrated Luigi Cornaro, the writer on the mode of prolonging life. The *Casa Maldura* contains a small collection of pictures.

Palazzo Pappafava. The Pappafava family are descended from a branch of the Carraras before they became lords of Padua; but the name being thought dangerous by the jealous republic, they were compelled to exchange it for a *sobriquet*, borne by one of their ancestors. The palace is now the property of Count Andrea Cittadella di Vicodazzere, the descendant of that family, and contains a good collection of paintings; amongst others, some curious frescoes brought from suppressed convents. Also a strange group, by *Agostino Fasolata*, of Lucifer and his companions cast down from Heaven. It consists of 60 figures, carved out of one block of marble. These figures are so twisted together that it is difficult to understand how the artist could have managed his tools. It is five feet high, and the artist was employed upon it twelve years.

Palazzo Zigno.—There is here an interesting collection of fossils and rocks, generally of this neighbourhood, formed by its present owner, Cav. Zigno, an able geologist.

The *House of Eccelino* is now converted into the Marionette or Puppet Theatre of Santa Lucia. Some Gothic windows are preserved.

Theatres.—The *Teatro Nuovo* is opened during a season styled “Fiera del Santo” (the fair of St. Anthony), which begins in June and ends in August; the *Teatro Nuovissimo*, near the cathedral, and the *Teatro Diurno* are for representations by daylight.

Hospitals.—The principal hospital, called the *Spedale Civile*, in the street behind the University, is an extensive building, erected on the site of a suppressed college of the Jesuits in 1798. It can receive 500 patients. Five of its wards constitute the Clinical School of the University. One division is set apart for lunatics. In the chapel of the hospital is a monument

to Bishop Giustiniani, the great benefactor of the charity, by *Canova*.

The *Foundling Hospital*, or *Istituto degli Esposti*, was founded in 1097, and is consequently the oldest institution of the kind in Europe. The annual admissions average about 400; there are upwards of 3000 children on the books, the deaths averaging 15 per cent.

[*Rly. N. to Bassano*, a town described as an excursion from Vicenza, in *Rte. 27B.*]

Padua to Venice.

Distance, 23 m.; *time*, 1 hr.; *trains*, 5 daily.

The rly. crosses a flat uninteresting plain covered with vineyards.

4 m. *Ponte di Brenta Stat.*, situated near the Brenta, which the rly. crosses here. The town on the rt.

6 m. *Dolo Stat.* A town of 6150 inhab., with some villas of the Venetian nobility about it. Between this and the next stat. the Alps of the Friuli and Carinthia are well seen.

3 m. *Marano Stat.* The town, on the banks of the Brenta, with its high steeple, is about 2 m. on the l. We here cross one of the principal canals, along which and from the bridge there is a fine *vista*.

6 m. *Mestre Junct. Stat.* (good buffet), about 2 m. from the Laguna. The town, of 7250 inhab., is on the l. [*Rly. N.E. to Treviso, Conegliano, Pordenone, Udine, and Trieste.*] To the l., on the borders of the sea, is the *Fort of Malghera*, a strong position, which underwent a long siege in 1849; its fall led to the surrender of Venice, since which, as the key to the Queen of the Adriatic on the land side, it has undergone considerable additions and repairs. We here enter on the **bridge*, which is traversed in about 6 min. This great work, which carries the railroad over the Lagoon, and enters Venice on the island of St. Lucia, is parallel to and a little S. of the channel connecting Venice with Mestre, and passes close to the fort of San Secondo: it occupied $4\frac{1}{2}$ years in erecting, and was completed Oct., 1845. Its

length is 3936 yards, or 2 miles and 516 yards. It consists of 222 circular arches, of 32 ft. $9\frac{1}{2}$ in. span. The thickness of the single piers is $3\frac{1}{2}$ ft. The height of the top of the parapet above the mean level of the water of the Lagoon, is 14 ft. The width of the bridge, where it passes over arches, is $29\frac{1}{2}$ ft. In the centre is a large embankment, called *Piazza Maggiore*, 446 ft. in length, and in width 97 ft. 10 in. The depth of the water over which the bridge is carried varies from 13 to 3 ft. The soil of the bottom of the Lagoon, where it is built, is entirely of mud. The foundation is upon piles driven into the bed of the Lagoon. The piers from the platform on the heads of the piles up to the impost are of limestone, the arches and spandrels of brick, the cornice and parapet of Istrian stone. Amongst other materials, 80,000 larch piles were used in the foundations, and in the bridge itself 21 millions of bricks and 176,437 cubic ft. of Istrian stone. On an average, 1000 men were employed daily. The bridge cost 5,600,000 Austrian lire = £186,666. It was much injured during the siege of Venice in 1849, when several of the arches were destroyed, and a battery placed on the *Piazza Maggiore*.

5 m. **Venice** (*Venezia, Ital.; Venise, Fr.*) Stat.

The rly. stat. is not well arranged, and is at the W. end of the Grand Canal, about $\frac{1}{2}$ hr. ($1\frac{1}{2}$ m.) from St. Mark's, and the same from the principal hotels. *Gondolas* belonging to the principal hotels, and others for hire, await the arrival of each train. Fare to any part within the city limits, 1 fr. Each piece of luggage not carried in the hand, 15 c. The Rly. Company has established a service of omnibus boats; see below, under *Gondolas*.

Hotels.—The charges in the first-class hotels are usually: Table-d'hôte dinner without wine, 5 fr. Service, 1 fr. Bougie, 1 fr. At the majority, plain breakfast is charged $1\frac{1}{2}$ fr. All have a public sitting-room. Where pension is mentioned the bedroom is

included. For rooms on the Grand Canal higher charges are made.

As a general rule it will be well for the traveller to come to an understanding beforehand with the landlord at all the Venetian hotels as to the charges. Any attempt to compel payment in gold should be resisted. Mosquito-curtains are usually provided to the beds; but if not, a request should be at once made for them. Travellers should close their windows at night, to keep out the gnats, before lighting the candle.

Danieli's Hotel Royal, Nani Mocenigo Palace, Riva degli Schiavoni; close to and E. of the Ducal Palace, good situation, fine view. Rooms from 3 fr. Plain breakfast, 2 fr. Déjeuner à la f., 4 fr. Pension for room, two meals and service, 10 fr. a day. Attendance much complained of, and the house does not rank so high as formerly. The same proprietors, have *H. Beau Rivage*, a few doors further on, with same charges, and a private house a little further still.

**H. de l'Europe*, Palazzo Giustiniani, on the Grand Canal, good situation, fine view. Rooms from 3 fr. No pension. Charges somewhat lower than at Danieli's.

**Grand Hotel*, Palazzi Ferro and Fini, Grand Canal. Now one of the largest and best hotels in Venice. Excellent situation. The charges have been increased of late. Rooms from 3 fr. Pension for not less than a week, 3 meals without wine and bougie, 13 fr. A very fine suite of private rooms on the Grand Canal.

H. d'Italie, on the Grand Canal, and an adjoining house, looking into the Piazza di S. Moise. Table-d'hôte, 4½ fr. with wine. Déjeuner à la f., 3 fr. Rooms from 2 fr. Pension in winter, 3 meals, 9 to 10 fr. The adjoining Restaurant *Bauer* is in the same hands.

H. de la Grande Bretagne (Barbesi's), with a small garden on the Grand Canal. Well conducted, but dear. Pension 12 to 15 fr., 3 meals without wine or bougie.

H. de l'Univers, on the S. side of the Grand Canal, close to the Academy, and facing Palazzo Cavalli. Rooms

from 3 fr. Pension 12 fr., 3 meals. Well spoken of.

*H. *Victoria*, badly situated, in a back canal, in the Frenzaria, not far from the Piazza di S. Marco. Table-d'hôte, 4½ fr. without wine. Rooms from 3 fr. Pension, 2 meals, 8½ fr. Comfortable, well managed. Much frequented by Americans.

The following are the best second-class houses:—

H. di Luna, near the Grand Canal, close to the Piazza di S. Marco. Well managed. Frequented by Germans. Table-d'hôte, twice a day, 4 fr., without wine. Déjeuner à la f., 2½ fr. Rooms 2 to 3 fr. Pension 10 to 12 fr. three meals with wine and bougie.

H. di Monaco (i.e. *Munich*), Grand Canal, near the Piazza di S. Marco. Table-d'hôte, 4 fr. without wine. Rooms on the Grand Canal 3 to 4 fr. Pension, 8½ fr., three meals, without wine, with room on G. Canal, 10 fr. No public sitting-room.

*H. and Pension *Suisse*, on the G. Canal, next *H. de la Grande Bretagne* (rebuilt 1876), clean and good, though small. This and the *H. di Roma* (not on the Grand Canal) are in the same hands. Table-d'hôte, 5 fr. with wine. Bed-rooms from 2½ fr. Breakfast 1¼ fr. Pension, 9 to 12 fr., three meals without wine.

H. d'Angleterre, formerly *H. di Laguna*, Riva degli Schiavoni, a few doors beyond Danieli's, small but comfortable; rather too sunny in summer. Table-d'hôte, 4 fr., without wine. Déjeuner à la f., 3 fr. Rooms from 2½ fr. Service ½ fr. Pension, 8½ fr., two meals—10 fr., three meals.

Pension Brill, Palazzo Giustiniani Vescovo, Grand Canal, next the Foscarini Palace; well spoken of. Pension for not less than a week, 10 fr., four meals.

Besides the above, there are the *H. Bellevue* (frequented by Germans, and good) and the *H. St. Mark*, both in the Piazza di S. Marco.

Private apartments may be obtained for a prolonged stay at much lower rates than at the Hotels, if situation is not so much an object, and if breakfast only is taken in the house. Some

of the best are on the *Riva degli Schiavoni*. Inquire at Ongania's library.

Cafés and Restaurants:—

Florian's, in the centre of the Procurate Nuove, has long enjoyed a European reputation, and is good, but dear. Galignani and some French newspapers may be seen there. The arcade outside Florian's is the rendezvous of the Venetian *beau monde* in the warm summer and autumnal evenings, when the military band plays.

Café de' Specchi, nearly opposite to Florian's, in the Procuratie Vecchie, and in the same hands, handsomely fitted up and good.

Café Quadri, on the same side of the square, is a good restaurant, but also dear.

Giardino Reale, in the little garden between the Royal Palace and the Grand Canal. A band plays frequently in this garden. At any of these cafés good ices may be had. The following are *second-class*:—

All' Italia, S. Moise, — here is a *café-chantant*.

Bauer, Ponte S. Moise (German cuisine), noisy and dirty.

Gallo, Campo S. Gallo, N. of St. Mark's Square.

Dreher, Calle del Selvatico, behind the Piazza, good beer.

Theatres, see below.

Post Office, in the Palazzo Facaroni, Calle dell' Acque, between the chs. of S. Giuliano and S. Salvatore. Letters for England and France are despatched twice a day.

Telegraph Office, 1260 Bocca di Piazza, outside the Piazza di S. Marco, on the W.

Railway Station, at the W. end of the Grand Canal. Trains for Trieste and Vienna (two trains daily) quit the main line at Mestre; those for Bologna and Florence (four trains daily) at Padua. To Milan there are four trains daily—to Verona, six.

The railway for goods has been extended by an iron bridge across the Grand Canal to a station which forms the custom-house, now that the privileges of a free port are abolished,

Gondolas.—The Venetian gondola is a long narrow boat, tapering towards each end, and rising considerably above the water, the whole painted black (in pursuance, it is said, of a law passed in the 15th cent.), and having at the middle a cabin (*felze*), affording complete protection against wind and rain, covered with black cloth, furnished with a door in front and a sliding window at each side, and including a well-cushioned seat. The canopy may be entirely removed, and the gondola is generally used with an awning only during the fine season. The boat is managed by means of a paddle working on a crooked piece of wood, fashioned to receive the paddle as its fulcrum. The rower stands upright on the *poppa*, behind the seat, and facing the direction in which the gondola is intended to move: he impels it by pushing the oar from him whilst the blade is in the water. If a second rower is employed, he stands in the fore part of the boat, and also rows forwards. A halberd-like piece of iron with projecting teeth is carried at the prow. Its object is to act as a counterpoise to the rower at the stern, and also to test the height of the bridges. A gondola will accommodate under its cover three persons comfortably. The gondoliers are usually strong, active, well-built, good-humoured, and civil fellows. Their cries to avoid a collision on turning a corner are peculiar (*già è, look out, già premè*, to the rt., *sta lì*, to the l.). They are to be found for hire principally at the *Piazzetta*, but also at the ferry stations (*traghetti*) and other points.

Tariff within the city limits (*Circondario*), which includes all the ferries, and the islands of S. Servilio, S. Clemente, S. Lazzaro, S. Giorgio in Alfa, S. Secondo, S. Angelo della Polvere, La Saca Sessola, Le Grazie, Lido, San Michele di Murano (cemetery), and Murano: gondola for 1 to 4 persons, with *one* boatman, 1 fr. for the first hour, and 50 c. for every succeeding one; over 4 hrs. $\frac{1}{2}$ the tariff extra; for the day of 10 consecutive hrs. 5 fr.; *double* these fares with *two*

rowers; if a second rower tries to get engaged when unnecessary, the words, "basta uno" will dismiss him; beyond the city limits, two oars at least compulsory, and the tariff augmented by 10 c. per hour for each oar. An agreement must be made for distances not contemplated by the tariff. It will be a good plan for a traveller, as long as he is occupied with sight-seeing, to hire a gondola by the day, which with one man may be had for 5 fr., with a trifling *buonamano*.

Omnibus gondolas (slow, often crowded, and view interrupted) from the Rly. Stat. to the *Riva del Carbon* (Rialto), or the *piazzetta* (Bridge of Sighs), 30 c., and *vice versâ*, with same charges as in the ordinary gondolas for luggage. Time 20 min. from St. Mark's to the Stat. They start $\frac{3}{4}$ hr. before each train. All gondoliers are obliged to carry the Police tariff, which they must exhibit if required, and a lantern at night is also compulsory. Complaints for misbehaviour or overcharge may be made to the *Guardie Municipali* or at the office of the Municipality, Pal. Loredano, Grand Canal.

Ferries (Traghetti).—At many points on the Grand Canal ferries to the opposite bank have been established (fare 5 c.). On calling out "Traghetto," a ferryman instantly responds. There are also ferries between the Molo and S. Giorgio Maggiore, fare 15 c.; between the Molo and the Redentore Ch., on the Giudecca, 30 c.; between the Molo and the Giardini Pubblici, 50 c., and from the Molo to the Steamboat, on arrival or departure, each person 20 c.; between the Fondamento Nuovo and Murano, 30 c.; from S. Anna to the Lido, S. Nicolo, or S. Elisabetta, 60 c. The fares by the ferries are doubled at night.

The *barca* is more like an ordinary boat. The tariff is the same, but 1 to 6 persons may be taken.

Steamers to Trieste, Tues., Thurs., and Sat. at midnight; average passage 6 hrs. in the best boats. Fares 15 fr. and 12 $\frac{1}{2}$ fr. The hrs. may vary with the season, but they can be ascer-

tained at the office of the Austrian Lloyd's, 3 Procuratie Nuove.

For *Chioggia* every morning in summer.

Steamers of the Peirano Danovano Company, large, excellent, and well-found boats, arrive at Venice every Saturday morning from *Genoa*, *Naples*, *Brindisi*, *Ancona*, &c., continuing on the following day to *Trieste* at an early hour, performing the return voyage on Wednesday. Office, 12, Procuratie Nuove.

The *Peninsular and Oriental Company's steamers* leave for *Ancona* and *Brindisi* every Friday morning, and a steamer of the *Adriatic Oriental Company* leaves Venice every Sunday at 6.30 a.m. for *Alexandria* (110 hrs.), calling at *Brindisi* (37 hrs.). Fares from Venice to *Brindisi*, 65 and 50 fr., according to the classes; 310 and 225 fr. to *Alexandria*.

Steamers of the Trinacria Company to *Brindisi*, *Corfu*, *Piræus*, *Sira*, *Smyrna*, *Salonica*, *Constantinople*, and *Odessa*. Agents, Soureker and Co., Ponte di S. Lorenzo, 5060.

A steamer once a month to *Liverpool*—Burns and McIver's line—fare £21, voyage about 15 days. Agent, Sarfatti, Ascensione, 1254.

There are also regular lines of steamers to *London*, *Glasgow*, and *Amsterdam*, but chiefly for merchandise. Inquire at 45 Procuratie Nuove.

Consulate.—*British*: S. Maria del Giglio, Calle Gritti, No. 2489. *American*: S. Maria del Rosario, Fondamenta Venier, No. 709.

Eng. Ch. Service every Sunday morning at 11 $\frac{1}{2}$, in a room in the Palazzo Contarini delle Scignì, on the Grand Canal, near the iron bridge.

Presbyterian Church.—Service at 11 $\frac{1}{2}$ on Sundays, at the Casa Orlandi, Calle delle Traghetto, Grand Canal.

Evangelical German Church Service, Scuola dell' Angelo Custode, Campo SS. Apostoli, 12 $\frac{1}{2}$ on Sundays.

Evangelical Italian Church Service, Palazzo Cavagnis, near S. Maria Formosa, at 12 on Sundays.

High Mass at St. Mark's on Sundays, at 11. *Greek Service*, at S.

Giorgio dei Greci, on Sundays at 10. *Armenian Service*, in the Calle dei Fabri, at 10½ on Sundays.

Bankers.—S. A. Blumenthal and Co., 3945, Calle del Traghetto, S. Benedetto.

Money Changers.—They abound in the Merceria, and just outside the Piazza S. Marco towards S. Moise. *Fiorentini*, opposite the Telegraph Office, can be recommended.

Physicians (speaking English).—Dr. M. Levi, 4785, Calle Bembo, S. Salvatore. Dr. Ricchetti, Ponte Consorzi, S. Marco.

Dentist.—Sternfeld, No. 4085, Calle Cavalli, S. Luca.

Apothecaries.—Ongarato (late Ancillo), 3801, Campo S. Luca, has Savory and Moore's medicines. *Zampironi*, Salizzada, S. Moise, 1494, sells pastilles (*Fidibus*) for driving away mosquitoes.

Sea Baths.—Venice is now much frequented on account of the bathing on the *Lido* (see below), to which a steamer starts every ½ hr. (30 c.) in July, August, and September. An omnibus conveys passengers in 5 min. across the narrow strip of land to the two large establishments there belonging to the owners of the Albergo Danieli, with good *restaurant* attached. There is also a small hotel with a large café, reading and billiard rooms annexed, and a pretty walk along the shore. The line of demarcation between the baths of the two sexes is not sufficiently observed to make the bathing pleasant for English ladies, and the authorities ought to interfere.

There are *floating baths* moored opposite the Riva degli Schiavoni. Each bath 1 fr. Ferry across from the Riva, each person 5 c.

Valets de Place.—5 lire for the first day, and about 4 for each succeeding one, will be ample payment. They may be heard of at the hotels, but they are quite unnecessary, and indirectly lead to additional expense. At the churches 50 c. to the sacristan will be quite sufficient.

SHOPS.—The best are in the *Piazza*, and in the *Merceria* and *Frezzeria*.

N.B. Many of the shopkeepers will

take two-thirds or even less of the price asked. The prices in the *Piazza* of S. Mark greatly exceed those in parts of the city less frequented by strangers.

English Goods.—The best shops are *Trauner's*, in the *Merceria* (English spoken); and *Plona's*, behind the *Piazza* San Marco, in the street leading to S. Moise.

Venetian Curiosities and Objects of Art and Vertu.—*Guggenheim*, Canal Grande; *Richetti*, Palazzo Marcello, Canal Grande; *Arietti*, near the Ponte di Rialto.

Jeweller.—*Pallotti*, 26, *Merceria* dell' Orologio.

Antiquities, &c.—*Faenza*, 1263, Calle dei Archieri, Gabinetto d'Antichita, S. Barnaba, has the best things in Venice in the way of old furniture.—*E. C.*, 1871.

Venetian Glass and Smalt Manufactures, Mosaics, &c.—The Venice and Murano Glass and Mosaic Company, Limited (formerly *Salviati and Co.*, but now an English joint-stock Company), are the most celebrated manufacturers of smalt or opaque glass ornaments, mosaics, &c. The show-rooms (open from 9 to 6) are on the Grand Canal, not far from the ch. of La Salute; and they have a shop also under the *Procuratie Vecchie*, on the *Piazza* di San Marco. The foundry is at Murano. Another name of repute is *Bassano*, *Merceria*, 231. The manufactory is at No. 3217, *Fondamenta della Sensa*, and travellers who have not time to visit *Salviati's* at Murano, may here see the processes employed.

Booksellers.—*Ongania* (late Münster), *Piazza* S. Marco, *Procuratie Nuove*, 72-74. Guide-books, photographs, maps, and circulating library for books (1 fr. a week, 3 fr. a month), and music (5 fr. a month). He has a collection of books relating to Venice, of which a catalogue can be procured: also of ancient Venetian prints. Those who desire a more detailed account of Venice than a Handbook can furnish, are referred to a good little guide, 'Venice, her Art Treasures, &c.', by Ad. Müller, published by Ongania.—*Colombo Coen*, *Piazza* S. Marco, *Pro-*

curatie Nuove, 62, and Proc. Vecchie, 140.

Artists' Materials.—Brizeghel, Merceria dell' Orologio, 300.

Picture Copyists.—Sgr. Azola, Sgr. Gennaro, and Sgr. Gavagnin, whose addresses may be obtained at the Gallery of the Academy, are skilful copiers of pictures.

Photographs.—The finest are *Naya's*, Piazza S. Marco, 77 bis (next Salvati's shop). *Ponti*, 4179, Riva dei Schiavoni, and Piazza S. Marco, Procuratie Nuove, 54. The brothers *Vianelli*, 4704, Campo S. Provolo, are now well known for their portraits. *Sorgato*, 4674, S. Zaccaria Campiello del Vin.

Italian lessons.—Signora Michiel, 420, Zattere gli Incurabili.

Music.—Gallo, 113, Procuratie Vecchie, Piazza S. Marco. *Tosi-Benzon*, 715, Merceria, S. Giuliano.

Glovers.—Fulci, Merceria dell' Orologio, 291.

Silks, Nouveautés, and Woollen Articles.—Tropeani, Campo S. Moise, 1461. *Jesurum*, 720, Ponte dei Barrerati, S. Giuliano.

Reading-room.—The *Querini-Stampalia Institute* (Pia Fondazione Querini-Stampalia), in the Palazzo Querini, Campiello Sta. Maria Formosa. Strangers may obtain an order of admission (apply at Ongania's library or at the Consulate) to the Reading Rooms (open free daily from 3 to 11 p.m.), supplied with newspapers and journals. Here is a large collection of indifferent pictures, (Thursday 9 to 3), some medals, china, &c., brought together at great expense and vested by the will of the late Count Querini, along with his palace and library, in the hands of trustees, giving at the same time funds to support a public institution, to which foreigners should have access as well as Venetians.

first applied to the mainland, and the second to the islands and lagunes. In the first, "before the irruption of the Barbarians, 50 Venetian cities flourished in peace and prosperity: Aquileia was placed in the most conspicuous station: but the ancient dignity of Padua was supported by agriculture and manufactures."—*Gibbon*. Venetia Secunda, placed in the midst of canals at the mouth of several rivers, was occupied in fisheries, salt-works, and commerce.

Venice owes its existence as a city to the fugitives, who, on the invasion of Italy by Attila, sought safety, after the fall of Aquileia, from the sword of the Huns, among the neighbouring islands "at the extremity of the Gulf, where the Hadriatic feebly imitates the tides of the ocean, near a hundred small islands are separated by shallow water from the continent, and protected from the waves by several long slips of land, which admit the entrance of vessels through some secret and narrow channels."—*Gibbon*.

In this expanse (the Laguna or Lagoon) are several small islands, the largest of which, called *Isola di Rialto* (which is abbreviated from *Rivo alto*—the deep stream), had long served as a port of Padua, and a few buildings for naval purposes had been constructed upon it. The fall of Aquileia, and the self-banishment of the neighbouring inhabitants of Concordia—Opitergium, now Oderzo—Altinum, Altino—and of Patavium, Padua—occurred in the year 452 of our era: but as early as 421 a church dedicated to St. James had been erected on the island of Rialto, and a decree had issued from Padua for forming a town on it, and collecting there the straggling inhabitants of the neighbouring island, under the government of annual magistrates with the title of consuls. Sabbelico has preserved a tradition that the earliest buildings of this town were raised on the very spot now occupied by the Cathedral of St. Mark, and that the first foundations were laid on the 25th March.

As a general description of Venice, that of Rogers is pleasing, but the rail-

"The name of Venice, or Venetia, was formerly diffused over a large and fertile province of Italy, from the confines of Pannonia to the river Addua, and from the Po to the Rhetian and Julian Alps." Venetia was divided into *Prima* and *Secunda*, of which the

road has superseded the passage from the mainland in a gondola.

"There is a glorious city in the sea.
The sea is in the broad, the narrow streets,
Ebbing and flowing: and the salt sea-weed
Clings to the marble of her palaces.
No track of men, no footsteps to and fro,
Lead to her gates. The path lies o'er the
sea,

Invincible; and from the land we went
As to a floating city—steering in,
And gliding up her streets as in a dream,
So smoothly, silently—by many a dome,
Mosque-like, and many a stately portico,
The statues range along an azure sky;
By many a pile, in more than eastern pride,
Of old the residence of merchant-kings;
The fronts of some, tho' Time had shatter'd
them,
Still glowing with the richest hues of art,
As though the wealth within them had run
o'er."

Venice is built upon upwards of 72 islands or shoals, the foundations for the buildings being formed with piles and stone. It is divided into two unequal portions by the *Canalazzo*, or Grand Canal, whose course (nearly 2 m.) through the city is in the form of an S reversed, and is intersected in all directions by 146 smaller canals, called *rii* (in the singular *rio*), crossed by over 350 bridges. These bridges are frequent, and when they are steep they are cut into easy steps. Three bridges cross the Grand Canal: that of the Rialto, in stone, and the only bridge over this canal up to 1854; the other two in iron—one between the Campo di S. Stefano and the Accademia delle Belle Arti, and the other opposite the Rly. Stat.

N.B. From the neighbourhood of the Rialto, narrow white bands placed on either side of the pavement of the main streets, indicate the way to the Rly. Stat.

The smaller bridges are so numerous, that there is no part of the city—that is to say, no house—which cannot be reached on foot through the narrow lanes called *calli* (sing. *calle*), but many of the finest buildings having their façades on a canal, can only be seen from the water, out of which they rise. A gondola is therefore at times indispensable to the stranger.

Besides the general term *calle*, the

narrow lanes where several run together from the rt. and l. are called *lista*; and when long and communicating with *campi*, the *lista* is styled *salizada*.

When a footway intervenes between the houses and the water it is called a *riva*.

The larger and wider Rive are called *Fondamenti*. The open spaces are termed *campi*.

The population of the city is now about 128,000, though at the close of the 15th cent. it exceeded 180,000.

"The Venetian dialect, or rather language, was formerly so much cherished as a token of nationality, that the speakers in the Senate were compelled to employ it to the exclusion of the Tuscan or *Volgare*. It possesses great softness and pleasantness of sound, and bears somewhat the same relation to the *Volgare* that the Portuguese does to the Castilian; the consonants are elided, and the whole softened down: as in *Padre, Pare; Madre, Mare; Figlio, Fio; Casa, Ca.*"—*Rose's Letters*.

The principal manufactures of Venice are glass, in various forms, mirrors, beads, ornamental vessels, &c.), jewellery, gold and silver chains, gold and silver stuffs, silks, and velvets; soap, wax and spermaceti candles, sugar refineries, &c. Printing is extensively carried on. Ship and boat building prevails to a considerable extent at Venice and Chioggia, and a great number of the inhabitants depend on fishing and on navigating the vessels belonging to the port. The latter, exclusive of fishing-boats, amount to about 30,000 tons of shipping, employed chiefly in the coasting trade.

The trade of Venice has been increasing for some years, but from the irremediable defects of the port it is not likely to advance to such an extent as ever to render it a place of first-rate commercial importance. The direct trade between England and Venice consists in some cargoes of fish, in large quantities of coal and

iron, and some manufactured goods. There is a considerable trade carried on between Venice and Dalmatia, Albania, and parts of Greece.

Venice is now placed under the Italian Custom-house laws.

There is a regular tide of the Lagoon, the rise and fall at Venice being between 2 and 3 ft. At low water the Lagoon in some directions appears a vast expanse of mud. This is particularly observable on looking westward from the neighbourhood of the bridge which crosses the canal leading to the Arsenal, or from the top of the tower of St. Marco. There is no doubt that the depth of the Adriatic was formerly greater than now. At present its greatest, between the coasts of Dalmatia and the mouths of the Po, is 22 fathoms, and a large part of the Gulf of Trieste, and the Adriatic opposite Venice, is less than 12 fathoms deep. This decrease is caused by the numerous large rivers which, charged with alluvial matter from the Alps, empty themselves into the N. extremity of the Gulf.

Artesian Wells. Situated in the midst of a salt marsh, Venice had been dependent on its cisterns for fresh water, or on its being brought from the mainland in large flat-bottomed boats, attended with great expense; but several Artesian wells were sunk in 1847, at the expense of the municipality, and under the direction of a French engineer. At present unceasing streams of fresh water supply fountains in several of the squares of Venice, as in the Piazzas of Santa Maria Formosa, of the Gesuiti, &c.; and, although at first prejudices were raised against it, from its slightly chalybeate quality, it has come into general use. The water contains a small quantity of iron and some vegetable matter, the latter derived from the peaty stratum through which it filters, and strangers should avoid drinking it without wine. It has been proposed to carry into Venice, by means of pipes laid on the Rly. viaduct, an additional supply of water from the river Sile; but nothing has yet been done in that direction.

Plan for Visiting the principal Objects of Interest at Venice and its Environs in 5 days, in topographical order. (The objects between brackets [] are of minor importance.)

N.B.—The churches are generally open up to midday, after which time apply to the sacristan (small fee).

First day.—Piazza di San Marco, Campanile, Loggia, Clock Tower, Flag-staffs; Piazzetta, Granite Columns.

***Cathedral of St. Mark* (Crypt daily 12 to 2; Treasury on Monday and Friday 12.30 to 2).

***Doge's Palace*, daily 10 to 3; (Library Wednesday at 3), Archaeological Museum, and the suite of Halls on the 2nd floor; [Palazzo Reale and Libreria Vecchia].

Second day.—By gondola up the ***Grand Canal* to see the Palaces (those visible are usually open to visitors between 10 and 4), calling at [Salviati's establishment].

***Academy Picture Gallery* (daily 9 to 4, Sundays and Festivals 10 to 3).

***Rialto Bridge*, and proceeding as far as the Scalzi Ch.; returning by the

**Frari Ch.* (Archives, Thursday 10 to 3), Ch. and **Scuola of S. Rocco*, and the chs. of [the Tolentini], S. Pantaleone, Carmine, [and S. Trovaso].

Third day.—Chs. of **S. Zaccaria* [S. Giorgio dei Greci], and S. Giovanni in Bragola.

**Arsenal and its Museum* (daily 9 to 3).

Ch. of S. Francesco della Vigna; [Scuola of S. Giorgio dei Schiavoni].

Chs. of SS. **Giovanni e Paolo*, Gesuiti, [Apostoli], S. Giovanni Crisostomo, S. Maria dei Miracoli, **S. Maria Formosa*.

Fourth day.—Chs. of S. Moise, Fantino, **S. Stefano*, S. Cassiano.

Correr Museum on the Grand Canal, (Mon., Wed., Sat., 10 to 4).

Canareggio, [Manfrini Pictures], Ghetto, Chs. of S. Giobbe and **Madonna del Orto*; Giovanelli Palace.

Chs. of S. Giacomo di Rialto, S. Giovanni Eleemosinario, and S. Salvatore (temporarily closed).

Walk down the Merceria to St. Mark's Square.

Fifth day.—*Salute Ch., [Pinacoteca Manfredini.]

*Redentore Ch. on the Giudecca.

*S. Giorgio Maggiore, cross the Lagoon to S. Lazaro (Armenian monastery) and the *Lido; thence to the islands of [Torcello and] Murano.

On moonlight evenings a lounge in a gondola on the Grand Canal is delightful. Coffee at Florian's on evenings (Sund., Tues., Thurs.) when the band plays (8 to 10 P.M.) in the square.

A glance at the most remarkable objects may be obtained in *one day* by those whose time is limited taking them in the following order: the *Cathedral of St. Mark* and the *Doge's Palace*, then engaging a gondola at the Molo, visit the *Salute Ch.*, the *Academy Picture Gallery*, the *Frari Ch.*, and the *Scuola di San Rocco*; returning to the same point on the Grand Canal at which it was left, following it past the *Rialto Bridge* as far as the *Ca d'Oro*, and then turning off to see the *Chs. of SS. Giovanni e Paolo*, *Sta. Maria Formosa*, and *S. Zaccaria*.

**PIAZZA DI SAN MARCO.

This is the centre of business and amusement. Standing in the square and looking towards the ch. in front rises the lofty campanile, and beyond this is the Basilica of St. Mark. On the N. or l.-hand side is the long line of buildings called the *Procuratie Vecchie*, beyond which is seen the *Torre dell'Orologio*, or Clock Tower, with passage underneath leading into the street of the Merceria. On the S. or rt. side, are the *Procuratie Nuove*, terminated by the *Libreria Vecchia*, which has its façade in the Piazzetta. Towards the W. the Piazza formerly extended only as far as a mark in red marble let into

the pavement, near the 16th arch of the *Procuratie Nuove*, counting from the angle behind the campanile. This red mark indicates the position of a canal, on the bank of which formerly stood the *Ch. of St. Geminiano*. During the time Vitale Michiel was Doge (1156–72) the ch. was demolished and rebuilt on another site, but in 1505 this was replaced by another ch., which was in 1810 pulled down to afford space for enlarging the Royal Palace and the Piazza. The length of this Piazza is 576 ft.; its greatest width—i.e. from the corner close to the campanile to the opposite side—269 ft.; its lesser, which is at the W. end, 185 ft.

The *Piazzetta* runs at rt. angles with the Piazza, at its S.E. end, and extends from near the base of the campanile to the *Molo* or quay formed along the edge of the canal. On the W. side of the *Piazzetta* stands the *Libreria Vecchia*, or Old Library; on the E. the Ducal Palace; and on the Molo, near the southern end of the *Piazzetta*, stand 2 granite columns, one surmounted by the bronze lion of St. Mark, the other by the statue of St. Theodore. Across a short distance of sea is a small island, on which stands the ch. of *S. Giorgio Maggiore*; nearer at hand, and to the rt., are the *Dogana* and the ch. of *Sta. Maria della Salute*, whilst to the l. stretches a long line of quay at which many vessels are moored, known as the *Riva dei Schiavoni*, and the view in this direction is terminated by a green point which indicates the *Public Gardens*.

The **Procuratie Vecchie*, standing upon an arcade of 50 arches, within which are shops, form nearly the entire N. side of the Piazza. This fabric was raised by *Bartolomeo Buono* and *Guglielmo da Bergamo*, in 1517, and was intended for the habitation of the procurators of St. Mark, who were amongst the most important dignitaries of the republic. Nine in number originally, they were the churchwardens or trustees of San Marco; *Bartolomeo Tiepolo*, elected in 1049, being the first upon record. With the increase of the riches of San

Marco, their numbers were augmented to about 34, and the enlargement of the board was accompanied by a great extension of their powers. Amongst other duties, they constituted a court of orphans, being their official guardians and trustees. The procuratori were in such high repute for their integrity and good management, that it was a common practice for parents in other states of Italy to appoint them executors of wills. The Doge was usually elected from this body. The office was held for life, and, as the republic declined, a certain number of the places were sold as a means of filling the coffers of the state. This practice began during the disastrous war of Candia. They had two prices: the old nobility paid 30,000 ducats (£6000) for their gown, the new 100,000 (£20,000). For the accommodation of the increasing numbers, the

Procuratie Nuove were erected on the opposite side of the square. This building is in the 2 lower storeys a continuation of the *Libreria*, and was designed by Sansovino, but on his death, Scamozzi, to whom the work was intrusted, added a 3rd storey. "For this upper order of the *Procuratie Nuove*, Scamozzi has often been unjustly reproached, because he did not confine himself to 2 storeys, so as to complete the design of Sansovino. The design of Scamozzi, had it been continued in the Piazza San Marco, would have placed in the background every other square in Europe. Scamozzi only superintended the first 13 arcades, the 3 built by Sansovino excepted; the rest were trusted to the care of builders rather than artists, and, from the little attention bestowed upon preserving the profiles, exhibit a negligence which indicates a decline in the arts at Venice."—*Gwilt*. The sculptures here are elegant, particularly the foliated frieze of the Ionic storey, interspersed with sea-gods and nymphs.

Royal Palace. The *Procuratie Nuove* were converted into a palace by the Viceroy Eugène Beauharnais, and now

constitute a portion of the *Palazzo Reale*, which is continued along the western side of the Piazza by a façade also built (1814) by the French, and for which addition to the palace, the ch. of *San Geminiano*, one of the finest works of Sansovino was demolished. The Palace may be seen daily between 10 and 4: the entrance is from the Piazzetta. The visitor is conducted by a servant (small fee expected) through a long series of rooms, first on the side of the Piazza, and then back on the side towards the sea. The great hall (still called the **Libreria Vecchia*, though the books were transferred in 1812 to the Ducal Palace), forms the principal part of the grand building designed in 1536 by Sansovino and completed by Scamozzi, 1582, for the Senate to receive their collections of books and MSS., including the donations of Petrarch and Cardinal Bessarion. "The Library is a building of noble design, notwithstanding the improprieties with which it is replete. It consists of two orders,—the lower one of highly ornamented Doric, and the upper one Ionic, and very graceful in effect. Of both these orders the entablatures are of inordinate comparative height. The upper one was expressly so set out for the purpose of exhibiting the beautiful sculptures with which it is decorated. The cornice is crowned with a balustrade, on whose piers statues were placed by the ablest scholars of Sansovino. A portico occupies the ground-floor, which is raised three steps from the level of the piazza. This portico consists of 21 arcades, whose piers are decorated with columns. In the interior are arches corresponding to the exterior ones, 16 whereof, with their internal apartments, are appropriated for shops. Opposite the centre arch is a magnificent staircase leading to the hall, beyond which is the Library of St. Mark. The faults of this building, which are very many, are lost in its grace and elegance; and it is, perhaps, the *chef-d'œuvre* of the master."—*Gwilt*. The interior decorations are in keeping with the exterior. Sansovino's grand staircase has orna-

ments in stucco by *Vittoria*; and at the middle of the ceiling of the entrance is a painting of Wisdom by *Titian*. The ceiling of the great hall, in which the books were deposited, is filled with very fine ornaments in stucco, and with paintings by the best Venetian artists. Three compartments—Honour, Mathematics, and Music—are by *Paolo Veronese*. Other subjects are—*Tintoretto*, St. Mark delivering a Saracen, and the Exhumation of the relics of St. Mark at Alexandria. There are also works by *Salviati*, *Padovanino*, *Strozzi* of Genoa, and others. Scattered through the rooms of the Palace are a few pictures, including seven by *Bonifazio*, two by *Paolo Veronese*, and fourteen portraits by Directors of the Mint by *Tintoretto*. Obs. two fine pictures (St. Mark and St. Sebastian) by the last-named painter in the Princess' apartments. The ball-room is a fine hall, with 10 chandeliers of Venetian glass.

The **Campanile of St. Mark's*, near the angle of the Piazza and Piazzetta, was begun in 902, under the government of *Domenico Tiepolo*, but was not carried up to the belfry until the time of *Domenico Morosini* (1148-1155), whose epitaph is so ambiguously worded as to claim the honour of the entire edifice. The height is 323 ft., and the width 42 ft. at the base. The ascent (10 cents.) is by a continued inclined plane *a cordoni*, which winds round an inner hollow tower. The belfry, an open loggia of four arches in each face, was built in 1510, by *Maestro Buono*; the whole being surmounted by a lofty pyramid. The *view is magnificent, but peculiar in that the canals cannot be seen and the city looks like an ordinary town on an island. A watchman is stationed in the belfry, who strikes the great bell at every hour of the day and night. The Angel surmounting the tower, and serving as a weathercock, is said to be 30 ft. high. At the foot is the much criticised **Loggietta of Sansovino*, built about 1540, ornamented with four bronze statues of Pallas, Apollo, Mer-

cury, and *Peace, cast by him. There are three arcades, with marble columns, the order of which is a fanciful Composite. The elevation contains several bas-reliefs in marble, of which the three principal are in the attic, and represent in the centre Venice as Justice, with two rivers flowing at her feet: on the rt. of the spectator, Venus—the symbol of the Island of Cyprus: on the l. Jupiter—the symbol of Crete. The two bas-reliefs also beneath the bronze statues, on the side towards the flagstaffs, are much admired; the subjects are, the Fall of Helle from the Ram of Phryxus, and Tethys assisting Leander. The small bronze gate was cast by *Antonio Gai*, in 1750. In the interior, which was used as the station of the Procurators in command of the guard during the sitting of the Great Council, is a Madonna in terra-cotta, by *Sansovino*.

The **Clock-Tower (Torre dell' Orologio)*, at the E. end of the Procuratie Vecchie, is so called from the dial in the centre, resplendent with gold and azure, the sun on the hands travelling round the zodiacal signs which decorate it, and marking the time of twice twelve hours. The two bronze figures strike the hours upon the bell. The Virgin of gilt bronze, and, above, a gigantic lion of St. Mark, upon an azure and stellated ground, decorate the two upper storeys. *Pietro Lombardo* was the architect of the tower, 1494 (restored 1859). The clock, as appears by an inscription beneath, was made by *Giovan' Paolo Rinaldi*, of Reggio, and *Gian' Carlo*, his son. Having been injured by lightning in 1750, it was restored by *Ferracina* of Bassano, in 1755. The wings on each side of the tower, which are of the architecture of the school of *Pietro Lombardo*, were added at the beginning of the 16th cent.

Beneath the clock-tower is the entrance to the

Merceria, the part of Venice which exhibits most commercial activity. Here are some of the principal shops; and much of the best retail trade carried on in the city is done in this

quarter. The streets about the Merceria, and through which a way may be found to the Rialto Bridge, are intricate, narrow, and crowded.

The three red cedar **flagstaffs* (*pili*) in front of St. Mark's, on the Piazza, are stepped in beautiful bronze pedestals, and surmounted by winged lions. From these masts once proudly floated the three *gonfalons* of silk and gold, emblematical of the three dominions of the republic—Candia, Cyprus, and the Morea. These *gonfalons* are replaced by the flag of Italy, hoisted on Feast-days. The reliefs of sea nymphs and tritons on the pedestals are elaborately finished, and are the work of *Alessandro Leopardi*. One was placed there by Paolo Rabbo, a Procurator of St. Mark, in 1501; the others by Doge Loredano, 1505.

A large flock of *pigeons* frequent the Piazza and the neighbouring buildings. They have existed here so long that their origin is forgotten. They are protected by the almost superstitious care and affection of the Venetian people, and are fed at two o'clock, the outlay being defrayed by a bequest from a noble lady. It is a curious sight to see them arrive from every side on the striking of that hour by the great clock of the Torre dell' Orologio; but a few crumbs thrown down at any time will attract a large number.

****Doge's Palace (Palazzo Ducale)—**open daily from 10 to 3, Sundays included: admission, 1 fr.; prisons, 20 cents extra. Enter from the Piazzetta, by the side of the Ch. of St. Mark, or from the landing-steps in the narrow canal (*Rio di Palazzo*), on the E. side of the building, and thence to the foot of the Giants' Stairs.

The first palace was built on this spot in 820, and having been destroyed in a sedition, was replaced by another, about 970, by the Doge Pietro Orseolo. This last was, 150 years afterwards, destroyed by a great fire, which consumed a third of Venice. A second fire having destroyed the palace, its reconstruction began under the Doge Marin Falier (1354-5), from the de-

signs of *Filippo Calendario*—the same, according to modern historians, who appears as a conspirator in Lord Byron's tragedy. That a person so named did take an active share in the plot, and that he was hanged with a gag in his mouth upon the red pillars of the balcony of the palace from which the doge was wont to view the shows in the *Piazzetta*, is unquestionable; but the contemporary chronicle describes him as a seaman; and it would seem that the real *Filippo*—at least, the real artist—died in the preceding year whilst employed upon his works. Very little of *Calendario's* edifice now remains except the two large halls of the *Maggior Consiglio* and *Scrutinio*, the rest of the palace dating from the reconstruction commenced in 1420 under Doge Tomasso Mocenigo. In this reconstruction the family of Bon or Buono, native architects—or, as they are termed in a contemporary document, stone-cutters (*Tajapièri*)—bore the principal part: the most eminent of whom was one of the sons, Bartolomeo. To the period of the Bons belong the whole of the beautiful colonnades towards the sea and the *Piazzetta*, the *Porta della Carta*, and the passage leading from it to the Great Inner Court, which appears to have been completed about the year 1471. A great deal, particularly the sides of the Court, is of a later date—the interior of the building having been reduced to a shell, by two successive fires, in 1574 and 1577.

The paintings by Giovanni Bellini, Carpaccio, Pordenone, and Titian, representing the triumphs of the republic and the heroes of her annals, together with the vast halls whose walls they covered, perished in these conflagrations. The walls were calcined and riven, and after one corner of the building had fallen, and several columns and arches were shattered, Palladio, who was consulted with other architects, maintained that it would be dangerous to attempt the re-insertion of the floors, and proposed to rebuild the whole palace in a more uniform and elegant style. After

much consideration in the Senate, it was however determined not to innovate, but to retain the fabric as much as possible in its ancient form ; though in the repairs and alterations of the interior cortile, the later Italian style of the Renaissance was a good deal introduced.

EXTERIOR.—The plan of the building is an irregular square: the 2 sides fronting the Piazzetta, and the sea on a line with the *Riva degli Schiavoni*, are supported upon double ranges of arches. The bottoms of the columns of the lowest tier of arches are on a level with the pavement of the broglio, the walk under the arcade (which is about 4 in. above the pavement of the Piazzetta), and rest upon rough-hewn blocks of Istrian stone, apparently part of the original foundation of the building. Above the exquisite columns and tracery of the upper gallery rises a flat smooth face of wall composed of tessellated pieces of marble (each 11 in. long by 6 in. high), and broken by traceried windows, too broad for their height and placed unsymmetrically, like the small upper series of lights, some of which are round and some square. Along the top of the walls runs a somewhat poor cornice, crowned by stone pinnacles or battlements, not too graceful in shape, each 7 ft. high. The height of the wall above the upper colonnade, adding the cornice, is 39 ft.† The Renaissance façade towards the canal (Rio di Palazzo), built by *Antonio Rizzo*, 1484, is singularly impressive from its massive character, relieved by the variety of design of almost every window and panel.

Before the fire both the upper and lower loggie were separated from the main cortile, as well as from the Piazza and Piazzetta, only by ranges of open arches, but now these are closed. The whole of the loggia towards the sea,

and the first six of the columns on the side of the Piazzetta (of larger diameter than the others in consequence of having to support a greater weight of the pre-existing edifice) are by the Bon family—Giovanni the father, and his sons Pantaleone and Bartolomeo. The capitals, executed principally from the designs of the latter, are extremely curious for their varied designs and elaborate execution. They contain figures and groups emblematical of good government and the due administration of the law; such as the Justice of Trajan, the Seven Sages, and analogous allegories. The 9th and 10th of the upper tier in the Piazzetta, reckoning from the angle at the *Porta della Carta*, are of red marble; from between these two columns, sentences on criminals were proclaimed. Dr. Moore, writing from Venice about 20 years previous to the fall of the republic, says: "The lower gallery, under the palace, is called the Broglio. In this the noble Venetians walk and converse; it is only here, and at council, when they have opportunities of meeting together, for they seldom visit openly, or in a family way, at each other's houses, and secret meetings would give umbrage to the state inquisitors; they choose therefore to transact their business on this public walk. People of inferior rank seldom remain on the Broglio for any length of time when the nobility are there."

The angles of the building, the spaces between the arches and the large windows, one at the middle of the two principal faces, are rich with figures and bas-reliefs. Those of the large window facing the sea were executed probably towards the close of the 15th cent. by *Antonio Rizzo*. The other large window, towards the Piazzetta (1523–1538), was executed by *Tullio Lombardo* and *Guglielmo Bergamasco*: all are wrought with the greatest care.

The principal entrance to the Palazzo is from the Piazzetta through the **Porta della Carta*, which possesses great symmetry and delicacy.

† These dimensions are obtained from Mr. Ruskin's 'Stones of Venice,' a work, which whether the reader accepts or rejects its dogmas and opinions, is full of information and interest.

It bears the inscription "Opus Bartholomæi" over the arch (1439-1443). The 4 statues of Force, Prudence, Hope, and Charity, and the seated figure of Justice above, are good specimens of the sculpture of the 15th cent., and are by members of the Bon family; the statue of Doge Foscari, during whose reign this gate was erected, kneeling before the Lion of St. Mark, was brutally broken to pieces by the democratic rabble in 1797, the head of Foscari, now in the museum, being alone preserved.

The **Scala dei Giganti* (Giants' Staircase) is seen through the *Porta della Carta*, and was erected towards 1483 by *A. Rizzo*. It derives its name from two colossal statues of Mars and Neptune, by *Sansovino*, which stand on either side at the head of the staircase. The effect of the staircase, backed by the fine **East façade* (by *Rizzo*, completed by *Scarpagnino*, 1550) of the courtyard, is very good. The portals and arches are inlaid and incrustated with marbles, most delicately worked, by *Bernardo* and *Domenico di Mantova*; and the steps themselves are inlaid in front with a species of metal intarsiatura. The statues of **Adam* and *Eve*, opposite the *Scala dei Giganti*, are by *Rizzo* (1471), and are considered to surpass all previous productions of the Veneto-Lombard School. It was on the platform at the head of these stairs that the Doges were crowned: it was here also that Lord Byron placed the closing scene of *Marino Faliero*, for which there is no documentary authority.

In the courtyard are two finely sculptured bronze **cisterns (puteali)*, one executed by *Nicolò de Conti* in 1556, the other by *Alfonso Alborghetti* in 1559. On the l. hand, when ascending the Giants' Staircase, is a beautiful façade of 2 storeys, by *Guglielmo Bergamasco*, forming one side of the *Corte de' Senatori*.

INTERIOR.—On the top of the Giants' Stairs is an inscription let into the wall of the loggia, commemorating the *N. Italy*.—1877.

visit of Henry VIII. of France to Venice in 1574.

In the colonnade, which surrounds three sides of the cortile on the 1st floor, are busts of Venetian celebrities—*Enrico Dandolo*, *Morosini*, *Bembo*, *Arduino*, *Lazzaro Moro*, *Marco Polo*, *Tintoretto*, *Fra Paolo Sarpi*, *Paruta*; of Doges *Zeno*, *Vittorio Pisani*, *Foscari*, and *Rinieri*, the last but one of the lords of Venice; of *Galileo*, *Sebastian Cabot*, &c.; some placed here by their descendants, but the greater number by a society of patriotic Venetian gentleman.

The *Scala d'Oro*, or great staircase on the l., was largely constructed by *Sansovino*. The ornaments in stucco are by *Alessandro Vittoria*, and the paintings by *Franco*; the whole was completed about the year 1577. The adaptation of the fretwork to the curve of the ascending roof is particularly skilful. On the loggia beyond this staircase, which is not used by the public, are the *Stanze degli Avvocatori*, in one of which is a *Pietà* by *Giovanni Bellini*; it was here that the *Libro d'Oro*, or Roll of the Venetian Aristocracy, was preserved.

A second staircase beyond this, and much less decorated, gives the public access to the grand halls on two stages which occupy the greater part of the building. The first of these is the

**Sala del Maggior Consiglio*, a truly magnificent Hall, 175½ ft. long, 81½ broad, and 51½ high, begun in 1310, and completed in 1331. It was afterwards painted by *Titian*, *Bellini*, *Tintoretto*, and *Paul Veronese*. The fire of 1577 destroyed it, and the adjoining one, *dello Scrutinio*, and all the works of art they contained. It was used for the Council of Nobles, whose names were inscribed in the Golden Book, and who really represented the sovereign power in the state; but it is now made the principal place of deposit for the great Library of San Marco (see below). The decorations of this hall, as reconstructed by *Da Ponte*, and filled with pictures of the later Venetian school, remain unaltered, and the splendid paintings which adorn the walls are proud me-

monials of the opulence and power of the republic, though many of the scenes depicted are more flattering to the national vanity than consistent with the facts of history. They are amongst the earliest large specimens of oil paintings upon canvas. On the rt., upon the wall at the E. end of the hall, is

**Tintoretto's* immense picture of Paradise, the largest ever painted upon canvas, 84½ ft. in width, and 34 ft. in height. Damaged and blackened by time and picture cleaners, yet still powerful and impressive.

Next to this from the rt., at the E. end of the N. wall, the paintings run in the following order.

N. wall:—

Carlo and Gabriele Cagliari, sons of Paolo Veronese. Pope Alexander III. discovered by the Doge Ziani in the convent of La Carità (now the Academy), where he had concealed himself when flying from Frederic II., 1177: he is represented disguised as a poor priest. The group in the gondola in the foreground is good, and the picture is full of action.

2. *By the same.* The Embassy from the Pope and the Republic to the Emperor; a small composition cut in two by columns, one in the light and the other in the shade: the groups are animated.

3. (Above the window.) *Leandro Bassano.* The Pope presenting the lighted taper to the Doge. By this act the Doge and his successors acquired the privilege of having such a taper borne before them.

4. *Tintoretto.* The ambassadors meet Frederic II. at Pavia, praying him to restore peace to Italy and the Church, when he made the proud answer, "that unless they delivered up the Pope, he would plant his eagles on the portal of St. Mark." The principal figures, the two ambassadors, have great grandeur.

5. **Francesco Bassano.* The Pope delivering the consecrated sword to the Doge previous to his embarkation. The scene is in the Piazza of San Marco, of which it is a representation

as the buildings stood at the end of the 16th cent.

6. (Above the window.) *Fiammingo.* The Doge departs from Venice receiving the Pope's blessing.

7. *Domenico Tintoretto.* The great naval battle which the Venetians say (without foundation) took place at Salvore, off Pirano and Parenzo in Istria, when the Imperial fleet was entirely defeated, and Otho, the son of the Emperor, taken prisoner. The details of armour, costume, and equipments are curious.

8. (Over the door leading to the *Sala dello Scrutinio.*) *Il Vicentino,* Otho presented to the Pope.

9 *Palma the younger.* The Pope releases Otho, and allows him to repair to his father.

10. **F. Zuccherò.* The Emperor submitting to the Pope. *Obs.* the group of the lady and her little boy.

11. (Over the door.) *Girolamo Gamberto.* The Doge, who had co-operated so strenuously in the Pope's cause, having embarked with him and the Emperor, they landed in Ancona on their way to Rome. On this occasion, according to the Venetian chronicles, the Anconitans came out with two umbrellas or canopies, one for the Pope and the other for the Emperor, upon which the Pontiff desired that a third should be brought for the Doge.

W. wall:—

Beginning with the picture next to that last mentioned (the chronological order is the reverse way).

1. *Giulio del Muro.* Consecrated banners bestowed upon the Doge by the Pope in the ch. of St. John Lateran.

2. (Between the 2 windows.) **Paolo Veronese,* the return of the Doge Contarini after the naval victory gained by the Venetians over the Genoese at Chioggia (1380).

3. *L'Aliense.* Baldwin of Flanders receives the Imperial crown from the hands of Doge Dandolo at Constantinople. This is untrue, as he was crowned by a legate.

S. wall:—

1. (Next to the last picture.) *Il Vicentino*. Baldwin elected Emperor of the East by the Crusaders in the ch. of Sta. Sophia.

2. *Domenico Tintoretto*. The second conquest of Constantinople by the Crusaders and the Venetians (1204).

3. *Palma the younger*. The assault of Constantinople by the Crusaders (1203), led on by Doge Dandolo, blind, and nearly 90 years of age.

4. *Il Vicentino*. Alexis Comnenus, the son of the dethroned Emperor of Constantinople, Isaac, implores the aid of the Venetians on behalf of his father.

5. (Over the window.) *Domenico Tintoretto*. The surrender of Zara.

6. *Vicentino*. Assault of Zara (1202) by the Venetians, commanded by Doge Dandolo and the Crusaders.

7. *Le Clerc*. The alliance between the Venetians and the Crusaders, concluded in the Church of St. Mark, 1201. The ambassadors on the part of the Crusaders were Baldwin, Count of Flanders, Louis, Count of Blois, Geoffrey, Count of Perche, Henry, Count of St. Paul, Simon de Montfort, the two Counts of Brienne, and Matthew de Montmorency.

The ceiling is exceedingly rich in painting and gilding. The E. centre painting is by *Paul Veronese*, and represents Venice amid the clouds and crowned by Glory. The oblong centre painting is by *Jacopo Tintoretto*, and consists of two parts: above, Venice among the Deities; below, Doge da Ponte with the senators receiving deputations from the cities who tender allegiance to the republic. The third picture is by *Palma Giovane*: the subject, Venice seated, crowned by Victory, and surrounded by the Virtues. Two octagonal pictures, on either side of the first-mentioned oval, are by *P. Veronese*. That on the rt. (N.E.) represents the taking of Smyrna; on the l. the defence of Scutari. The two beyond these are the Venetian cavalry routing the army of the Viscontis, by *Tintoretto*: that on the l., the Victory of the Venetians over the Duke of Ferrara, by *Bassano*. There are three

octagonal pictures on each side of the last oval by *Palma*. The two middle ones are by *F. Bassano*: that on the rt. represents the victory gained by Vittore Barbaro over the Viscontis; that on the l. the victory by George Cornaro, over the Germans at Cadore in 1507. Further on, on the l., Saranzo, in 1484, defeating the Ferrarese; on the rt. the defence of Brescia by the Venetians; and on the l. the capture of Gallipoli, in 1484; all three by *Tintoretto*. The two last compartments are painted by *Palma Giovane*, and represent, on rt., the Capture of Cremona, by *F. Bembo*, in 1427, and, on l., of Padua, by *Andrea Gritti*, in 1509.

The frieze of portraits of the 76 Doges round the Hall, commences from A.D. 809. A black veil covers the space which should have been occupied by the portrait of Marino Faliero, with the well-known inscription, *Hic est locus Marini Falethri decapitati pro criminibus*. These portraits are, many of them, by *Tintoretto*, the earlier ones painted from fancy.

A corridor connects this hall with the

Sala dello Scrutinio, which occupies the rest of the façade towards the Piazzetta. In this fine hall, formerly used to elect the 41 nobles, who afterwards nominated the Doge, are now preserved the MSS. collections, the early printed books, and the Aldine editions of the library. The large painting opposite the entrance represents a triumphal arch erected in 1694 to Francesco Morosini, surnamed *Il Peloponesiaco*, from his having conquered the Morea.

E. wall:—

1. The Taking of Zara in 1346, by *Tintoretto*; 2. The Capture of Cattaro in 1378, by *Vicentino*; 3. The Battle of Lepanto in 1571, by the same. Over the window: 4. The Demolition of Margaritino in 1571, by *Bellotti*; 5. The Victory gained by Mocenigo at the Dardenelles, by *Liberi*.

On the W. wall:—

6. Pepin, son of Charlemagne,

besieging the Rialto in 809; and 7. his defeat in the Canal Orfano, both by *Vicentino*; 8. The Egyptian Caliph defeated at Jaffa in 1128, by *Sante Peranda*; 9. The Capture of Tyre in 1125, by *Aliense*; and 10. The Defeat of Roger, King of Sicily, on the coast of the Morea in 1141, by *Marco Vecellio*. On the wall opposite the arch of il Peloponesiaco is **Palma Giovane's* Last Judgment, one of his finest works.

The frieze of Doges is continued in this hall, and concludes with the last Doge, Ludovico Manino, under whom the republic perished. On the ceiling, the best painting is an oval in the line of the middle of the ceiling (next to Palma's Last Judgment), by *Fran-cesco Bassano*, representing the capture of Padua from the Carraras in 1405.

The Library (*Bibliotheca di San Marco*), founded by Petrarch; open Wednesday, 3 to 4). Returning to the door by which we entered the Great Council Hall, we shall find a door leading into a vestibule filled with books, having over the door a portrait of Cardinal Bessarion, and over another door a portrait of Paolo Sarpi, by *L. Bassano*. With this is connected the Reading Room of the library (open to the public daily from 9 to 4); and beyond, a door leads to the librarian's apartments, where are preserved the MS. treasures, including the **Grimani breviary* (only shown on Wednesdays at 3 o'clock), purchased by Doge Grimani for 500 sequins, with more than 100 miniatures by Memling, Mere, &c., of the 15th cent.;—the MS. of the *Divina Commedia*, of the 14th cent., with contemporary miniatures;—the *Herbarium* of Rimo (1415); the *Will* of Marco Polo (1373); and many fine Greek MSS. bequeathed by Cardinal Bessarion. Amongst the books, the first printed at Venice, *Cicero ad Familiares*, 1469, and the Ed. Prin. of Homer (1488), on vellum, both in richest binding, adorned with camei and nielli. Autographs of eminent personages are exhibited under glass, and there are two fine antique cameos of Jupiter Ægiochus.

The library now contains upwards of 120,000 volumes, and 10,000 MSS., and was transferred here in 1817 from the *Libreria Vecchia*. The nucleus of it was formed out of the books bequeathed by Petrarch who, whilst the plague was raging at Padua, had fixed his abode in Venice, and wrote on the 4th September, 1362, to the Senate,—“I wish, with the good will of our Saviour, and of the Evangelist himself, to make St. Mark heir of my library.” The Great Council gladly accepted this liberal donation, and addressed its thanks “to a scholar unrivalled in poetry, in moral philosophy, and in theology.” A palace which belonged to the Molina family, and which in later years had been converted into a convent for the nuns of St. Sepulchre, was assigned as a residence for the poet, and as a depository for his books. This nucleus of the library of St. Mark, contained many treasures of no ordinary value:—A MS. of Homer, given to Petrarch by Nicolaus Sigeros, ambassador from the Greek Emperor; a copy of Sophocles; the entire Iliad, and great part of the Odyssey, translated by Leontio Pilato, and copied in the writing of Boccaccio, whom the translator had instructed in Greek; an imperfect Quintilian; and most of the works of Cicero, transcribed by Petrarch himself. The Venetians grievously neglected the stipulations (as to the care to be taken of the books), that accompanied the poet's gift. When Tomasini requested permission to inspect the books, in the early part of the 17th cent., he was led to the roof of St. Mark's, where he found them “partly reduced to dust, partly petrified”—dictu mirum! in saxa mutatos; and he adds a catalogue of such as were afterwards rescued from destruction; the whole of Petrarch's MSS. have been destroyed. This first public library in Venice was largely increased in 1468, by the munificence of Cardinal Bessarion, who, as patriarch of Constantinople, possessed frequent opportunities of securing MSS. of great rarity, and who may be considered the founder of the present

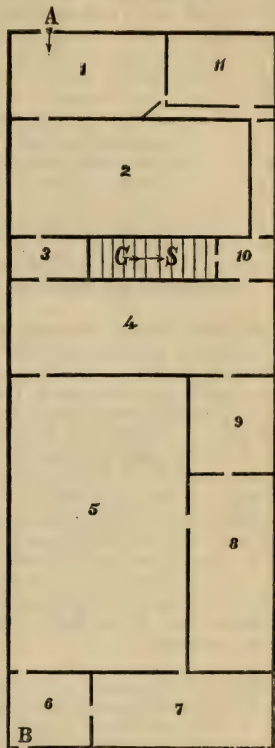
library; and afterwards by the collections of Cardinal Grimani and of Professor Melchior Wieland, who bequeathed his library to it.

Leaving the Library, and returning to the landing-place on the staircase, we shall find a door inscribed

Museo Archeologico. This suite of rooms, which, up to the beginning of the 16th cent., formed the residence of the Doges, now contains a small collection of antiquities of no great value, save 3 early Greek statues, some curious maps, coins and bronzes, &c.

The first room, a kind of corridor, contains some ancient marbles, a colossal Minerva, much repaired, and a statue of Æsculapius, discovered at the baths of Abano. Opening out of this is the hall called the *Camera degli Scarlati*, from its being the robing-room, or where the scarlet robes of the members of the *Maggior Consiglio* were kept. *Obs.* the fine chimneypiece, richly ornamented with sculpture, executed for Doge Barbérigo, about 1490. Over the door is a bas-relief of Doge Loredano at the feet of the Virgin, and several ancient marbles, with copies of others made in the 15th cent. *Salla dello Scudo*, so called from the shield or coat of arms of the Doge being placed here on his election. The walls are covered with maps of the countries explored by Venetian navigators and travellers: they were originally drawn by the learned geographer Ramusio in the 16th cent., but these having almost disappeared, the present ones only date from 1762. Here is the **Mappemonde* of *Frate Mauro*, a Camaldolese monk of the Convent of St. Michael at Murano, who composed for Alphonso V. of Portugal, this species of geographical encyclopædia of all that was known at the period of its construction, 1457. Photographic copies of it have been taken by Naya. The Turkish map of the earth, in the form of a heart, is by the Tunisian *Hadgi Mahomed* (1559). Alongside is the engraved wood-block from which it was struck; it was found in a galley captured by the Venetians. *Sala dei Bassi-rilievi*. This hall was the ante-room of the

PLAN OF THE SECOND FLOOR OF THE DOGE'S PALACE.



A Entrance from stairs.

B Entrance to the Natural History Museum.

C S Scala d'Oro (Golden Staircase).

1. Sala della Bussola.

2. Sala del Consiglio dei Dieci (Hall of the Council of Ten).

3. Atrio (Ante-room).

4. Sala delle Quattro Porte (Hall of the Four Doors).

5. Sala del Senato (Hall of the Senate).

6. Antichiesetta (Ante-Chapel).

7. Chiesetta (Doge's Private Chapel).

8. Sala del Collegio (Hall of the Ministerial Council).

9. Anti-Collegio (Ante-room to the Hall of the Ministerial Council).

10. Salotto d'Ingresso (Vestibule).

11. Stanza dei tre Capi del Consiglio dei Dieci (Room of the Three Heads of the Council of Ten).

Doge's residence, and contains some Greek marbles, among which a curious inscription of the Archons of Athens, and a sarcophagus with a bas-relief of Niobe and her children. The *Camera dei Busti* has also a chimneypiece of the 15th cent., and some ancient marbles. In the *Camera dei Bronzi* are placed a collection of coins (rich in Venetian coins and medals), a collection of miscellaneous objects in ivory, glass, terra-cotta, &c., and a few bronzes. In the last room, the *Camera dei Stucchi*, is some stucco work of the 18th cent.

From the landing-place outside the Archeological Museum, a flight of stairs leads to a suite of rooms forming the second storey of the Ducal Palace.

1. *Sala della Bussola*, the ante-room of the Council of Ten. At the entrance is an opening, on which was a lion's head, the celebrated LION'S MOUTH, into which were thrown secret denunciations. The ceiling is painted by *P. Veronese*; the original central piece was carried off by the French, and a copy has been substituted. The paintings on the walls are by *Aliense*, of the surrender of Brescia and Bergamo to the Venetians in 1426 and 1427. The chimneypiece was designed by *Sansovino* and sculptured by *D. Cattaneo* and *P. da Salò*. Out of this room opens the

2. *Sala del Consiglio dei Dieci*. Opposite to the windows is the Visit of the Wise Men, by *Aliense*. To the rt. the Doge Sebastian Ziani returning from the victory obtained over the Emperor Frederic Barbarossa, met by Pope Alexander III., by *Leandro Bassano*, who has introduced his own portrait in the figure carrying the umbrella behind the Pope. Opposite to this, by *Marco Vecellio*, is the Congress held at Bologna in 1529, by Clement VII. and Charles V., when the peace of Italy was restored. The frieze is by *Zelotti*. In the very rich ceiling, an oval, containing a figure of an old man seated near a beautiful young woman, is a fine work of **P. Veronese*. Two paintings, one an oval, represent-

ing Neptune drawn by sea-horses, and another oblong, Mercury and Peace, are by *Zelotti* and *Bazzacco*. Passing through an

3. *Ante-room*, in which are hung some portraits, we reach

4. *Sala delle Quattro Porte* (restored 1869), so called from the four doors, designed by *Palladio*, remarkable for their symmetry. The ceiling is the joint production of *Palladio*, *Sansovino*, and *A. Vittoria*; the two first having given the designs, which were executed by the last. The frescoes in the ceiling are by *J. Tintoretto*. On the walls, to the rt. as we enter, is the Doge Antonio Grimani on his knees before Faith—a great work of **Titian*. The two figures at the side are by *Marco Vecellio*, and Battle near Verona, 1439, by *Contarini*. Opposite to this is the Doge Cicogna receiving the Persian ambassadors in 1585, by *C. Cagliari*, and the arrival of Henry III. of France at the Lido, 1574, by *Andrea Vicentino*. Crossing this hall we enter

5. *Sala del Senato* (or *dei Pregadi*). Between the windows is a picture said to be by *Marco Vecellio*, but by some attributed to *Bonifacio*: the Election of S. Lorenzo Giustiniani to the Patriarchate of Venice in 1451. On the wall above the throne is a great work of *J. Tintoretto*: the Dead Saviour, with saints and two doges kneeling. The two figures at the side are also by him. Three of the pictures on the wall opposite to the windows are by *Palma Giovane*: 1. Doge Francesco Venier before Venice; 2. Doge Pasquale Cicogna kneeling before the Saviour; 3. The League of Cambrai, represented by Venice seated on a Lion, Europa on the Bull—"the extreme of absurdity," *Cic.*; the 4th, the Doge Pietro Loredan praying the Virgin to assist Venice, is by *J. Tintoretto*. Above the door, opposite to the throne, is a fine work of *J. Palma*, the Doges Lorenzo and Girolamo Priuli adoring the Saviour, to whom they are presented by their patron saints. The best painting of the ceiling is the oval

in the centre, representing Venice as Queen of the Sea, by *Tintoretto*.

A small corridor, on the rt. side of the throne, leads through to the

6. *Antichiesetta*, an ante-chamber, in which, between the windows is a work of **Bonifacio*, Christ driving the Money-changers from the Temple; also the cartoon of the mosaic over the doorway of St. Mark's, by *Seb. Rizzi*, representing Venetian Magistrates adoring the body of St. Mark. The four Saints are by *Jacopo Tintoretto*.

[A door leads out of this ante-chamber into the *Natural History Museum*.]

7. *Doge's Chapel*, or *Chiesetta*, merely a private oratory, the real chapel of the palace being the ch. of St. Mark. The altar was designed by *Scamozzi*, and the Madonna and Child were sculptured by *Sansovino*. Obs. on rt. of door into Senate-room a Madonna and Child, by **Cima*. A small adjoining staircase (closed to the public without special permission) contains one of the few fresco paintings remaining in Venice by **Titian*. It is a single figure of St. Christopher; the head is fine. It "is one of those works of Titian's in which there seems to shine out a fresh impression received from Correggio," *Cic*. Returning to the *Sala del Serrato*, we pass into the

8. *Sala del Collegio* (Hall of the Ministerial Council). This was the audience-chamber, in which the Doge and the *Grandi*, his Privy Council, received foreign ambassadors. The picture over the door, and the three to the rt. on entering, are by *J. Tintoretto*. The subjects are,—1. (opposite the throne), Doge Andrea Gritti before the Madonna and Child; 2. The Marriage of St. Catherine in the presence of Doge Donato; 3. The Virgin with saints and angels, with the Doge da Ponte; 4. Doge Alvise Mocenigo adoring the Saviour. On the wall at the throne end of the chamber is a grand but confused composition of Venice Triumphant, or the Victory of

Lepanto (1571) by **P. Veronese*, in which are introduced portraits of the General, afterwards Doge, Sebastian Veniero and the Provveditore Agostino Barbarigo. The two side figures in chiar'-oscuro are also by *P. Veronese*. The picture between the windows, representing Venice, is by *Carletto Cagliari*. The rich ceiling was designed by *Ant. da Ponte*, and painted by *P. Veronese*, and "all the 11 pictures and 6 chiar'-oscuro are quite among his most beautiful and freshest paintings," *Cic*. The compartment nearest the door represents Neptune, Mars, and flying children. In the centre an oval, containing Faith; the next is, **Venice* seated on the world with Justice and Peace. A fine frieze runs round the room. The chimneypiece, with pilasters of verde-antico and statues, is by *G. Campagna*. It was here that the republic perished, in 1797, by Lud. Manino resigning the dogeship. There are two doors with columns of cipollino. A door opposite to the throne opens into the

9. *Anti-Collegio*, a vestibule or guard-room, containing four pictures by *Tintoretto*, "among his best painted but cheerlessly conceived, ugly in their action."—*Cic*. They hang by the sides of the doors. The subjects are,—Mercury and the Graces; the Forge of Vulcan; Pallas driving away Mars; Ariadne crowned by Venus. On the wall opposite to the windows are, the Return of Jacob to the Land of Canaan, by *J. Bassano*; the Rape of Europa, by **Paul Veronese*, a very fine painting, which went to Paris—the original of that in the Pinacotheca at the Capitol in Rome. This room contains also a splendid fireplace, and a rich doorway with two pillars, one of verde-antico, the other of cipollino, said to have been brought from Santa Sofia; both were designed by *Scamozzi*. Over the same door are 3 statues by *A. Vittoria*. The fresco in the centre of the ceiling is by *P. Veronese*, as well as the four chiar'-oscuro paintings: the latter have been repainted by *Rizzi*.

Crossing the *Sala delle Quattro Porte*,

we enter a small room at the head of the *Scala d'Oro*, called

10. *Salotto d'Ingresso*, containing some good portraits of senators, and a ceiling painted by *Tintoretto*, representing Venice offering the Sword and the Scales of Justice to Doge G. Priuli. A narrow, tortuous passage leads from here into the

11. *Stanza dei tre Capi del Consiglio dei Dieci*, or Room of the Three Chiefs of the Council of Ten. Here hang a St. Christopher, by *Bonifazio*, a Madonna enthroned with Saints, by *V. Catena*, and a picture of the Animals entering the Ark, by *L. Bassano*. On the ceiling is an Angel pursuing Blasphemers, by *P. Veronese*.

From this room we pass into the *Sala della Bussola*, and thence to the stairs by which we ascended.

From the landing-place from which the Ducal apartments are entered, stairs lead to the *Sotto Piombi*, at the top of the building,—as their name denotes, “under the leads.” They are not visible now, and offer no interest, but were formerly used as prisons, and acquired celebrity from the description of the miseries of them given by *Jacopo Casanova*, who escaped after being shut up in them in 1775, and by *Silvio Pellico*, who was however never confined in this part of the building. They were destroyed in 1797, and of the rooms which have replaced them a few have been recently converted into dwelling apartments; the others are used for lumber rooms.

The *Pozzi*, or dark cells in the two lower storeys, are still open to the visitor; obscure and intricate passages lead to them, and the lowermost tier are perfectly dark, and correspond with the accurate description given by Sir J. C. Hobhouse in the notes to the fourth Canto of ‘*Childe Harold*.’ They were all lined with wood, but this wainscoting was for the most part destroyed when the cells were thrown open by the French.

The Ducal Palace is separated, on the eastern side, by a canal called the *Rio della Paglia*, or *di Palazzo*, from

The *Carceri*, or Public Prisons, a fine building capable of containing about 400 prisoners, built in 1589 by *Antonio da Ponte*, with rustic arches below, and above these a range of Doric columns on pedestals, and a large cornice with consoles in the frieze. The side facing the palace has a gloomy character suited to its destination. The front towards the *Riva dei Schiavoni* is of a less severe character, owing to the architect placing in this part of the building the apartments intended for the *Signori di Notte*, the heads of the night-police, which enabled him to introduce larger openings than in the portion intended for the security of criminals.

The Molo is connected with the *Riva dei Schiavoni* by the *Ponte della Paglia*; standing on which, and looking up the *Rio di Palazzo*, at an unusual height above the water, is seen the

Ponte dei Sospiri (Bridge of Sighs), which served as a covered passage between the Ducal Palace and the prisons, the interior being divided into a double footway. Prisoners, when taken out of the prisons to die, were conducted across this gallery to hear their sentences before they were led to execution: hence its name. It is a single arch, 33 ft. above the water, of bold design by *Da Ponte*, 1597; but having been built at comparatively so recent a date in the annals of the republic, it possesses little historical interest.

The **Zecca*, or Mint, is now used as a Chamber of Commerce and Exchange its use as a mint having ceased in 1870. It adjoins the *Libreria*, on the Molo, and was built by *Sansovino* in 1536; it is a noble specimen of Italian rustic work, above which are two orders, Doric and Ionic. The entrance is under the portico of the *Libreria Vecchia*, and is distinguished by two colossal statues in menacing attitudes, by *G. Campagna* and *T. Aspetti*. The *Cortile* is by *Scamozzi*. Here is a singular figure of an Apollo, by *Cattaneo*, holding a golden ingot. From this establishment the *Zecchino*, or

Sequin, the ancient gold coin of the republic, derived its name. In the *Stamperia* of the Zecca is a Madonna in fresco by *Titian*.

Beyond the Zecca is the *Garden* belonging to the Royal Palace. It is always open to the public, and is much frequented, especially when the band plays here. The pretty casino in it, built by order of Napoleon, is used as a café.

At the southern extremity of the Piazzetta are the two

**Granite Columns*, one surmounted by the winged lion of St. Mark, the other by St. Theodore executed by *Pietro Guilombardo* (1329). These columns so completely formed a part of the *idea* of Venice, that they were repeated in most of the cities subject to its dominion. St. Theodore stands upon a crocodile: his head is covered by a nimbus. In his l. hand he wields a sword; a shield is on his rt. arm. This is considered, says Francesco Sansovino, as symbolical of the temper of our republic; and that she exerts her strong hand for her own defence, and not to attack others. St. Theodore Tyro was a young Syrian soldier, who suffered martyrdom under Maximian, and was much honoured by the Eastern Church. Narses, after expelling the Ostrogoths, visited (A.D. 553) the rising republic of the Venetians—for Venice properly so called, did not then exist—and built a ch. or chapel in honour of St. Theodore, now included in that of St. Mark; and St. Theodore continued the patron of the republic until St. Mark supplanted him in the popular veneration.

The lion, a work of the 15th cent., suffered during the republican rule of the French. From the book which he holds the words of the Gospel were effaced, and "*Droits de l'Homme et du Citoyen*" substituted in their stead. Upon this change a gondolier remarked that St. Mark, like all the rest of the world, had been compelled to turn over a new leaf. The lion was afterwards removed to the *Invalides* at Paris, but was restored at the peace of 1815.

The capitals of the columns be-

speak their Byzantine origin. Three were brought from the Holy Land in 1127. One sank into the mud as they were landing it; the other two were safely lodged on the shore; but as the story goes, there they lay—no one could raise them. Doge Sebastiano Ziani (1172–1180) having offered as a reward that he who should succeed should not lack any "*grazia onesta*," a certain Lombard, nicknamed Nicolò il Barattiere, or Nick the Blackleg, offered his services; and he placed the columns on their pedestals. Nicolò claimed as his reward that he might be permitted to keep a gaming-table (prohibited elsewhere by the law) between the columns. The concession, once made, could not be revoked; but the privilege was found to entail its usual disastrous consequences, and therefore the council, in the 16th cent. enacted that all public executions, which had hitherto taken place in the campo of *San Giovanni Bragola*, should be inflicted in the privileged gambling spot, by which means the space "between the columns" became so ill-omened, that even crossing it was thought to be a precursor of misfortune.

CHURCHES.

***SAN MARCO*. This ch. did not become the cathedral until the year 1807, when the patriarchal seat was removed to it from San Pietro di Castello. Until then it was merely the chapel attached to the Ducal Palace. It was founded in the year 828, by the Doge Giustiniani Partecipazio, for the purpose of receiving the relics of St. Mark, which were removed, under pretence of greater safety, from Alexandria, by *Bono*, the "Tribune" of Malamocco, and *Rustico* of Torcello. These remains were deposited in the Chapel of St. Theodore: but the popular veneration was transferred, apparently without hesitation, from St. Theodore to the Evangelist, whose symbol became the emblem, and almost the palladium, of the republic; and the too humble Ch. of Narses was demolished to make room

for the more splendid edifice of the newly-chosen protector. Giustiniani died, leaving the ch. unfinished; but it was completed by his successors, and stood until destroyed in the conflagration which terminated the life and reign of Pietro Candiano IV. in 976.

Pietro Orseolo I., the successor of Candiano, laid the foundations of the present edifice in 977; but nearly 100 years elapsed before the walls were completed, under the reign of Domenico Contarini, 1043. Many precious adornments, and in particular the mosaics, were added by the Doge Domenico Salvo, 1701; and it was not consecrated till the time of Ordelafo Faliero, on the 4th October, 1111. It is to this period that belongs the curious crypt under the choir.

Although it has been disputed to which of the several eras of construction the present Basilica is to be ascribed, and whether or not it is to be considered as a specimen of Byzantine art, it may be without much doubt said that the original design has undergone little alteration, and that it was due to Greek architects, or to artists who had studied in the school of Constantinople and the East.

EXTERIOR.—The principal façade is very striking, with its 10 great round arches in 2 tiers, its mosaics and columns, the whole surmounted with pinnacles and backed by domes of oriental aspect. The columns of verd-antique porphyry and marbles, are in 2 rows—72 in the lower, 79 in the upper row. Some of them bear Armenian and Syriac inscriptions deeply engraven, and show by their variety of style and dimensions that they were brought from older buildings.

Five large **mosaics* fill the recesses over the doorways. Beginning on the rt. of the spectator, the subject of the 1st and 2nd is the removal of the body of St. Mark from the tomb at Alexandria, executed in 1650, from the designs of *Pietro Vecchio*: of the next, the Last Judgment, executed by Liborio Salandri (1836, from the designs of *Querena*); the following recess

contains the Venetian Magistrates venerating the body of St. Mark, designed by *Sebn. Rizzi*, in 1728: the **last* recess contains the most ancient of these mosaics, a work probably of the 13th cent., representing the Ch. of St. Mark. Four mosaics occupy the semicircular gables above. They represent the Taking down from the Cross, the Descent into Hades, the Resurrection, and the Ascension, by *Luigi Gaetano*, 1590, from the drawings of *Domenico Robusti*, son of Tintoret. The archivolts of the centre doorway, and of the portal which encircles it, are embossed with Prophets and Evangelists, allegorical representations of the months of the year, trades, and labours; to which, within and without, must be added several mystical figures of lions and other animals devouring or prostrating human beings. The

**Bronze Horses*, formerly gilt, standing over the central porch of the vestibule (in a situation which renders it difficult to see them well either from below or from the level on which they are placed), were sent from the Hippodrome at Constantinople in 1204 by the Doge *Dandolo*, as part of the share of the Venetians in the plunder when that city was taken by the Crusaders in the 4th Crusade. They were removed to Paris by Napoleon I. in 1797, and adorned the Triumphal Arch in the Place du Carrousel, but brought back in 1815. Antiquaries hesitate concerning the date, and even the country of these horses; for by some they have been assigned to the Roman period, and to the age of Nero; by others to the Greeks of Chios, and to the school of Lysippus. According to the most generally received opinion, Augustus brought them from Alexandria, after his victory over M. Antony, and erected them on a triumphal arch at Rome: they were successively removed by Nero, Domitian, Trajan, and Constantine, to arches of their own; and in each of these positions it is believed that they were attached to a chariot. Constantine in the end transferred them to his new capital.—A Greek writer has endeavoured to prove

that they were cast at Chios, and supposes they were removed to the Hippodrome at Constantinople by Theodosius. They are not in the highest style of art, and the casting of them was so ill managed, that the artist was compelled to finish them up by many solderings. The weight of each horse is 1932 lbs.

On the N. side, between the Clock Tower and the Patriarch's Palace, is a small open space known as the *Piazza de Leoni*, from the 2 rude red marble lions which have their station in it. This side of the basilica has been recased of late years with veined marble. Here there are 4 arches above and 4 below, with columns and a gallery. Several tablets of ancient sculpture are inserted in the outer walls. They are of various ages and nations. One represents Proserpine, or Ceres, holding a torch in either hand, and in a chariot drawn by 2 dragons, and of which a duplicate occurs at San Donino, near Parma.

On the S. side of the ch. there are only 2 arches above and 2 below. At the S.E. corner there is a broken column of porphyry called *la pietra del bando*, from which in the old time the new laws were proclaimed to the people. Near the door into the baptistery are 2 quadrangular *pillars, originally forming part of a gateway in the Ch. of Santa Saba at Ptolemais: after a contest between the Venetians and the Geonese for that ch., in 1256, and in which the former were successful, they brought away these piers as a trophy of their triumph. They are covered with fretwork and inscriptions, apparently formed of monograms, and supposed to date from the 7th cent. The Latin cross sculptured on the base is of a much more recent date. On this side of the basilica is also a remarkable group (10th or 11th cent.) of 4 full-length figures in red porphyry, each crowned, and wearing swords with handles of eagle-heads. The tradition is that it had been brought from Acre, and ornamented the pedestal of an equestrian statue.

Vestibule.—The 5 outer doors of the vestibule are of bronze; on that next

to the central one, on the l. hand, is an inscription, showing that it was executed in the year 1300, by *Bertuccio*, a Venetian goldsmith.

Within the vestibule, by the central portal, there is in the pavement a lozenge of white and red marble, marking the spot where Pope Alexander III. and the Emperor Frederic Barbarossa were, on the 23rd July, 1117, reconciled, through the intervention of the Venetian republic. The Pope, it is said, placed his foot upon the head of the prostrate Emperor, repeating the words of the Psalm, "Thou shalt tread upon the lion and the adder." But the reconciliation of the Emperor is described by the contemporary Archbishop of Salerno as of a much less humiliating character for the imperial penitent. This vestibule or atrium originally extended also on the N. and S. sides of the ch., until it met the transept. The N. arm is still open, but that on the S. side is now occupied by the Zeno chapel and the Baptistery. The vaulting of the vestibule is covered with mosaics, and around the walls are numerous columns of precious marbles, brought from the East. Among the mosaics may be noticed those executed by the brothers *Zuccati*, including the *St. Mark, in pontifical robes, over the centre door of the ch. (1545), from the designs of Titian. Opposite to this the Crucifixion (1549) from the designs of *Pordenone*.

At the right side of the principal entrance into the vestibule is the monument of Doge *Vitale Falier* (d. 1096); it consists partly of fragments of an ancient sarcophagus; on the left is that of the Dogressa *Felice Michele* (d. 1111). At the south end of the vestibule is the Zeno chapel, containing the *tomb of Cardinal Zeno, cast in 1505–1515, from the designs of *Antonio Lombardo* and *Alessandro Leopardi*. The sculptures on the altar are very elaborate, especially the Virgin and the Baptist.

At the N. end of the vestibule, in a granite sarcophagus, enclosed in a temporary painted wooden case, are the remains of the Venetian patriot of 1848, *Daniel Munin*. He died at

Paris, and the body was transported here in 1868. Behind it is a sepulchral urn with the remains of Doge *Bart. Gradenigo* (d. 1342), and in the N. arm of the vestibule is the monument of Doge *Marino Morosini* (d. 1256), in an early Christian sarcophagus, with an ancient bas-relief of Christ between the 12 Apostles.

Of the three doors which open from the vestibule into the ch., the centre one, and that on the l. of it, are Venetian works executed between 1100 and 1112. That on the rt. is said to be of Byzantine workmanship, and to have been carried off from S. Sofia at Constantinople in 1203. The larger or central one is in the same style, having 48 compartments, with inlaid figures in silver. The 8 marble columns on each side of this entrance were brought from Constantinople in 1205.

INTERIOR.—The general plan is a Greek cross. At the centre is a cupola; and over the middle of each arm of the cross there is also a cupola. The rest of the roof is vaulted. The walls and columns are of precious marbles, the vaulting is covered with mosaics upon a gold ground. There are 14 principal pillars in the nave and transept.

“Colonnades and round arches separate the nave from the aisles in each of the four compartments, and support galleries above. The capitals of the pillars are of exquisite foliage, in some cases, as though blown about by the wind, and are free from the imagery which at that time abounded in other churches of Italy. It is computed that in the decoration of this building, without and within, above 500 pillars are employed. The pillars are all of marble, and were chiefly brought from Greece, and other parts of the Levant. Whilst St. Mark’s was building, every vessel that cleared out of Venice for the East was obliged to bring back pillars and red marbles for the work in which the republic took so general an interest.”—*Gally Knight*.

Over the central door is a mosaic of the 11th cent., the Virgin and St.

Mark. On the rt. hand of the nave, not far from the principal door, is a red porphyry basin for holy water; the base is an ancient Greek altar, with bas-reliefs of dolphins, children, &c.

On the l. of the nave is the little chapel of the Holy Cross, an octagonal structure with six columns, two of which are of a rare variety of black and white brecciated marble, and a third is of black and white syenite. Before quitting this part of the ch., observe the Byzantine carvings on the face of the parapets of the galleries above the aisles; and the great lamp of quaint form which swings from the cupola at the middle of the nave.

Turning now into the S. (or rt. hand) *transept*, which has a large rose-window in its end wall, the chapel nearest the door is that of the Sacrament. It has mosaics with scenes from the life of St. Leonard, and in front of it are two beautiful bronze candelabra made by Averoldus of Brescia, whose name is on them. The obscure chapel between this and the choir is St. Clement’s.

The marble *ambones* or pulpits are each supported by seven columns made of beautiful breccias and marbles. The left-hand one is a pulpit for preaching, over which is a semicircular dome. It was in the right-hand ambo that the Doge showed himself to the people. The great lamp which is suspended in the transept opposite the entrance to the choir is peculiar.

The *Choir* and its divisions rise in triple ascent. It is parted from the nave by a rich screen, after the Greek fashion, surmounted by 14 marble *statues executed by *Jacobello* and *Pietro Paolo delle Massegne* (1393), pupils of the Pisan school: the cross over the centre, with the statue of Christ in silver, is by *Marco Benato* (1394). At each side of the choir are three intarsia pictures, executed in 1536, and above them are bronze altirilievi, with incidents in the life of St. Mark, by *Sansovino*. The presbytery contains the high altar, standing

under a Baldacchino, supported by four marble columns, covered with bands of sculpture and Latin inscriptions, of the 11th cent. (?). These bands, nine upon each column, contain the principal events and traditions of the Gospel history, from the Marriage of St. Anna to the Ascension. On the marble railing in front of the high altar are eight bronze statues—the *four Evangelists, by *Sansovino*, with his name (1552), and the four Doctors of the Church by *G. Cagliari* (1614). Behind the high altar are two *Pale* or altar fronts. The innermost is not shown except on great festivals or by special permission. It is covered at all times by a painting in fourteen compartments, by *Messer Paolo* and his sons, in 1344, which was very interesting as a specimen of early Venetian art, but it has been almost ruined by successive restorations. It is more Greek and stiff than contemporary works at Florence. The **Pala d'Oro*, or *Icone Bisantina*, concealed beneath, is now arranged in 2 horizontal rows of 83 panels, and is a remarkable specimen of Byzantine art. It was made in 976 at Constantinople, by order of Doge Pietro Orseolo; but repaired under the later doges, and again in 1836-47. By these processes it has gained in splendour, but has lost in originality. It exhibits a mixture of Byzantine and Gothic styles. Some of the inscriptions are in Greek, some in Latin. The material is silver-gilt, encircled with coarse gems and enamels. The letters are in *niello*. The representations of sacred personages and subjects are of the usual description: some are from the legendary life of St. Mark. The most curious are of the Doge Faliero and the Empress Irene.

Under the high altar are the two coffins, placed here in 1811, containing the supposed relics of St. Mark, which had been for centuries lost sight of in the crypt. The original body is said to have been destroyed in the fire of 976.

Behind the high altar is another, called the Altar of the Holy Sacra-

ment, with bas-reliefs, some of which (Jesus Christ and the Angels) are by *Sansovino*. It stands, like the great altar, under a canopy, supported by 4 pillars of alabaster spirally fluted, said to have been brought from the Temple at Jerusalem. Two are of oriental alabaster. The little door on the l. of the tabernacle is a work of *Sansovino*. It is of gilded bronze, and bears a relief.

By the side of this second altar is the entrance to the sacristy, closed by the *bronze door, upon which *Sansovino* has engraved his name, and is said to have exercised his talents during 20 years. The subjects of the reliefs are the Deposition and Resurrection of our Lord. In the border are introduced 6 small heads and some full-length figures of the Prophets and Evangelists, starting forward with exceeding life and vivacity. The names assigned to the heads which are to be seen at the top and bottom corners, and at the middle of the sides of this door, are:

| | |
|----------------|----------------|
| P. Veronese. | Titian. |
| P. Aretino. | Sansovino. |
| Palma Giovane. | Palma vecchio. |

The expense was defrayed by *Federigo Contarini*, one of the procurators of St. Mark.

The *Sacristy* is a noble apartment, and was probably used also as the chapter-house for the canons of the Basilica. The coved roof is richly covered with mosaics. The best are St. George and St. Theodore, by the *Zuccati* after *Tintoretto*. The presses and seats are ornamented with intarsia work. Those by *Sebast. Schiavone* and *Ferrando da Bergamo* (16th cent.) are considered as amongst the best of this species of art.

In the *N. Transept* is the chapel of the Madonna, the most popular altar in all Venice, on account of an old Greek picture which is asserted to be a work of St. Luke, and which was brought from Constantinople by the Doge Enrico Dandolo in 1204.

The *Zen Chapel* contains the splendid monument of Card. Giambattista

Zeno, 1505-75, figures in bronze; also a stately and classic altar; noble works of Alessandro and Pietro Lombardi, deserving careful notice.

On the wall above the entrance to the chapel of *St. Isidore* (founded 1355, by Andrea Dandolo, to receive the body of the saint, brought from the island of Chios), is a curious mosaic of the middle of the 16th cent., representing the genealogical tree of the Virgin. The chapel itself has mosaics and bas-reliefs relating to the miracles of the saint.

The chapel in the W. corner of this transept is that of the *Madonna de' Muscoli*, of which the marble altar, as well as the statues of the Madonna, of St. Mark, and St. John, are good works of the 15th cent.; the angels in front are of a later date. Eight of the *mosaics in this chapel are by *Michele Giambono* (1460), an artist who abandoned the stiff and dry manner of his predecessors in this branch of art. The subjects relate to the early history of the Virgin according to the apocryphal Gospel of St. Thomas. The series is continued on the adjoining wall by modern artists, the earlier compositions having perished.

The *Crypt* had been abandoned for nearly three centuries, and until 1868 was filled with water and could not be visited; but it has now been made water-tight, and cleared out and restored. The stairs leading down into it are on the l. side of the steps into the choir (custode in attendance every day between 12 and 2). In the centre is a massive altar, with four stumpy columns, the most ancient part of the ch., and surrounded by a strong stone grating, in the centre of which rested the relics of St. Mark (now beneath the high altar). This altar is surrounded by a choir or presbytery, on the outer side of which are sculptured crosses, in low relief, the whole very like that of S. Clemente at Rome. This choir occupies the middle of the nave of the crypt, which is oblong, for the crypt consists of a long nave and two aisles; both crypt and aisles are surrounded by seats, with doors

leading to the Basilica above. The crypt is low, surmounted by rounded stunted arches, which are supported by 60 columns, many with basket-head capitals and Greek crosses. There is no reason to doubt that this crypt, as we now see it, was that founded by Pietro Orseolo in the 10th cent., although the general plan, and some of the materials, may date from the original edifice of the Doge Participazio in the early part of the 9th. The outer side of the apse, and its pointed arches, may be well seen from the Courtyard, behind the Sacristy.

The *Baptistery*, entered from the S. aisle, is adorned with marbles, bas-reliefs, and mosaics, all executed about the 14th cent. In the middle is a basin, with a bronze *cover with low reliefs by Tiziano Minio and Desiderio da Firenze, pupils of Sansovino, in 1545; on the top is a statue in bronze of St. John the Baptist, by Francesco Segala, in 1565. The mosaics of the Crucifixion, over the altar, and representing several modes of baptism by the 12 Apostles, on the cupola over the font, are curious as works of art, and in excellent preservation. Behind the altar are reliefs of the 14th cent., representing the Baptism in the Jordan, St. George, and St. Theodore. The altar-table, behind the modern altar, is a massive granite slab brought from Tyre in 1126, and upon which our Saviour is said to have stood when He preached to the inhabitants of that city. Against the rt. wall is the *monument of Doge *Andrea Dandolo* (d. 1534), the fourth of his name, the friend of Petrarch, and descended from the celebrated blind hero of the crusades. He was the last doge who was buried in St. Mark's, the Senate having decreed that none should in future be interred there. The other tomb, in Gothic style, is of Doge Soranzo (d. 1328).

Tesoro. The door into the Treasury is in the S. transept. (It can only be seen on Monday and Friday, from 12.30 until 2 o'clock, except by special permission.) It is divided into two departments, one containing sacred

reliquaries, the other objects of art. This treasury became at various times very opulent, and formed a sort of reserve fund on which the state drew in great emergencies. In 1797 most of the available articles were turned into money, and the valuable objects of art which remain were deposited at the Mint: they have been of late years arranged here, and offer the richest collection in existence of ancient Byzantine jewellery. The collection of relics is extensive, and include a bit of the dress of our Saviour, a small quantity of earth imbued with His blood, a fragment of the pillar to which He was bound: a portion of the true cross, enclosed in a *reliquary, presented in 1220 to Santa Sophia at Constantinople by the Empress Irene, wife of Alexis Comnenus. Here also are to be seen 2 candelabra ascribed to Benvenuto Cellini, the sword of a Doge Morosini, and a stone seat which bears the name of the *Cattedra di San Marco*, and is said to be St. Mark's own chair as bishop. It was at one time supposed to have been given in the 7th cent. to the Patriarch of Grado by Heraclius, Emperor of the East, but there is little doubt that it is of a later period, probably of the 11th. The Champleve enamels are amongst the interesting objects in this Treasury.

Pavement.—The marqueterie in marble, called *vermiculato*, which forms the pavement of the ch., is not only remarkable for the beauty and richness of the patterns, but for the symbols and allegories supposed to be contained in the various devices. The following are given as instances:—The round, well-fed, sleek Lion on the sea, and the lean, meagre Lion on the land, denoted what would be the fate of Venice if she deserted the profits of her maritime commerce for the vain-glories of territorial conquest. Two cocks carrying off a fox indicate the conquest and capture of the crafty Ludovico Sforza by the two Gallic monarchs, Charles VII. and Louis XII. The frequent unevenness of the floor speaks only too plainly of the instability of the foundation, which has

occasioned much damage and consequently much patching.

The churches of Venice are varied in character: they fall into 4 principal styles, which, amongst themselves, are very uniform. The 1st is a peculiar Gothic, generally plain, massive, and solemn. The 2nd is here termed Lombard, but is a revival of the Roman style in the 15th cent. The 3rd is classical—Italian, properly so called—of which the principal examples in the sacred edifices here are Palladian. The last is the modern Italian; sometimes overloaded with superfluous ornament.

Perhaps no city in Italy, not even Rome itself, possessed formerly so many churches in proportion to its population. It was the policy of the Venetians that every shoal and island should have its mother ch., surrounded by a host of minor oratories.

Abbazia (see *S. Maria della Misericordia*.)

SS. Apostoli, on the Campo, and near the canal of the same name, was rebuilt 1750. The **Capella Cornaro*, or sepulchral chapel of the Corner family, belongs to the older building, and was erected 1575 by *Guglielmo Bergamasco*. Fanciful Corinthian pillars, half fluted vertically and half spirally, support it. Here are the tombs of Marco Cornaro, father of Catherine, Queen of Cyprus, and of Giorgio her brother. The dubious *P. Veronese*, near the high altar, represents the Fall of the Manna.

I Carmini (*S. Maria del Carmine*), near the Campo S. Margherita, a fine ch. of the 14th cent., with a modern unfinished façade. The side portal next the *Calle della Scuola* is said to have come from Aquileia. The bell-tower was restored to the perpendicular by Sardi in 1688. At the 2nd altar on the rt., the **Nativity*, by *Cima da Conegliano*; at the last on rt., the *Presentation in the Temple*, by *Tintoretto*. At the 2nd altar on the l., St. Nicholas, by *Lor. Lotto*.

On the neighbouring Campo stood the Palazzo Moro, called the Casa di Otello. (See under "Remarkable Houses.")

S. Cassiano, rebuilt for the sixth time in 1611, beyond the Rialto Bridge, has an elegant interior, which is nearly square, with some good marbles. Three paintings by *Tintoretto* adorn the apse: the Crucifixion, the Descent into Hades, and the Resurrection. At the 1st altar on the rt. is **Palma Vecchio's* picture of John the Baptist and 4 saints—one on the rt. has a fine profile.

S. Catarina, near *I Gesuiti*, contains an excellent picture by *P. Veronese*—the Marriage of the Saint.

S. Fantino, between the Piazza di S. Marco and the Piazza S. Angelo, a well-proportioned building in the renaissance style, supposed to be from *Scarpagnino's* designs. The chapel of the high altar, an excellent work of *Sansovino* (1533). Two monuments, probably by *Tullio Lombardi*, 1517–18. In the sacristy a Holy Family, by *Giov. Bellini*.

**San Francesco della Vigna*. This unfinished ch. was built at the expense of the Doge Andrea Gritti, 1535. *Sansovino* had made the designs; these were criticised, and the façade was completed, 1634, from the designs of *Palladio*. The lofty portal and numerous columns bear the impress of his style. The 2 bronze statues of Moses and St. Paul are by *Tiziano Aspetti*. At the holy-water basins in the interior are bronze statuettes of St. John and St. Francis, by *A. Vittoria*. In the 1st chapel on the rt. is a Last Supper, by *F. Santacroce*. In the 4th chapel is a *Resurrection by *Paolo Veronese*. In the rt. transept is a restored painting, the Madonna Enthroned, of the 15th cent., by **Fra. Ant. Negroponte*. The monuments seen in the chapel of the high altar are those of the Gritti family. There is a curious altar with sculptures in the **Cappella Giustiniani*, and on the lateral walls are several bas-reliefs executed in the 15th cent.

Over the side door in the N. transept is the monument of the Doge M. A. Trevisani. This door leads to the dark *Capella Santa*, which contains an altar-piece by **Giov. Bellini*, 1507, the Madonna and Child with 4 saints, and a worshipper said to be the painter's portrait. In the sacristy is an altar-piece by *Jacocello del Fiore*, 15th cent.

Returning to the nave of the ch., the chapel next the pulpit contains a Holy Family and 2 saints by *Paolo Veronese*. On the same side, in the 2nd chapel on rt., are 3 good statues by *A. Vittoria*, S. Antonio Abate, with a fine head, S. Sebastian, and S. Rocco.

The ***Frari* (*Sta. Maria Gloriosa de' Frari*), designed by *Nicolo Pisano*, about 1250. The W. front is not pleasing; it exhibits too much bare wall, and has a bad outline. The interior consists of a rather narrow nave and aisles, 230 ft. by 104 ft., with 2 short transepts, 160 ft. by 48 ft., in which are 3 chapels on each side of the choir. Each aisle is separated from the nave by 6 pointed arches. Having belonged to the Franciscans, it contains several tombs of historical interest. Surmounting the basins for holy water are two small bronze statues by *Girolamo Campagna*; that on the l. represents St. Antony, that on the rt. Innocence.

On the rt., in the S. aisle, is the colossal *monument of *Titian*, who died here of the pest, in his ninety-ninth year, 1576. It was completed at the expense of the Emperor Ferdinand I. of Austria, and uncovered 1853. It consists of a massive basement, on which rises a highly decorated Corinthian canopy, under which is a sitting statue of the painter crowned with laurel, and behind bas-reliefs copied from his three greatest works—the Assumption of the Virgin, the Death of St. Peter Martyr, and the Martyrdom of St. Lawrence. There are several statues allegorical to the Arts, on either side, and two on the basement; one holding the inscription "*Titiano monumentum erectum sit Ferdinandus I., 1839*": the statue of the

old man holding a book, on which is written, "*Eques et Comes Titianus sit. Carolus V., 1553,*" at whose feet is a volume inscribed, "*Canones et Decreta Concilii Tridentani,*" is intended for Fra Paolo Sarpi. The statue of Titian and the two just mentioned, are by *Zandomeneghi*, who was also the principal designer of the monument. The marble slab with the verses—

"Qui giace il gran Tiziano de' Vecelli,
Emulator de' Zeusi e degli Apelli,"

which for centuries was the only memorial on the artist's grave, may still be seen on the rt. of the present magnificent mausoleum. No trace of his remains were, however, discovered beneath.

The painting of the Presentation in the Temple, at the 2nd altar, is by *Salviati*; the statue of *St. Jerome, over the 3rd, is by *Aless. Vittoria*; at the 4th, the Martyrdom of St. Catherine, by *Palma Giovane*. Beyond this altar is a door, over which is a wooden case, long supposed to contain the bones of Francesco Carmagnola (see under Carmagnola in Rte. 2); but it is now ascertained that his remains were carried to Milan, and that this is the tomb of a della Torre. In the corner of the rt.-hand transept is a picture, in three compartments, by *B. Vivarini*, 1482. It represents the Virgin and 4 Saints, with a *Pieta* above. The Gothic monument of the Beato Pacifico to the l. was raised by his family in 1437. This Beato, originally the architect Scipione Bon, died in the middle of the preceding cent. The monument of the Venetian general, Benedetto Pesaro, is a triumphal arch, and forms the decoration of the door of the sacristy. The principal figure is by *Lorenzo Bregni*: on his l. is a fine one of Mars, by *Baccio da Montelupo*. The *Bregnis*, who flourished about the latter part of the 15th and the beginning of the 16th cents., were members of one of the families of artists, of which there were many in Italy, amongst whom art was so successfully carried on by tradition. Paolo was an architect; Antonio, his brother, a sculptor; and both worked

N. Italy.—1877.

upon these tombs. *Lorenzo Bregni*, not less eminent, lived a generation later. On the l. of the entrance to the sacristy is an equestrian statue of Paolo Savelli, a condottiere, who fell in battle, fighting against Francesco de Carrara, in 1405.

In the *Sacristy* is a beautiful painting over the altar by **Giovanni Bellini*, in three portions, the Madonna and 4 Saints (1488).

In the 2nd chapel on rt. of the choir is a good Gothic tomb, of the 14th cent., of Duccio degli Alberti, a Florentine Ambassador (d. 1336). In the Tribune are two splendid monuments: on the rt. that of the unfortunate Doge Francesco Foscari (d. 1457)—an exceedingly noble elevation by *Anto. Rizzo*, with 18 statues. Lord Byron's tragedy has rendered the history of the Foscari family familiar to the English reader. This monument was erected by the Doge's grandson Nicolo, who filled several important offices in the republic between 1480 and 1501. Opposite is the *tomb of the Doge Nicolo Tron (d. 1472), by *Antonio Rizzo*, which is 27 ft. in width and more than 40 in height, being composed of five storeys and adorned by 19 full-length figures, besides a profusion of bas-reliefs and other ornaments.

The high altar was erected in 1516. The picture, the Assumption of the Virgin, is by *Salviati*.

The *apse, with its traceried windows, has the peculiarity of ending with an angle at the middle. The *Choir* extends across the transept and for some distance into the nave, a very unusual arrangement in Italian churches, but which has its counterpart in Westminster Abbey. The *stalls are of excellent woodwork, the backs inlaid, or worked in *tarsia*, by Giovanni Paolo or Marco di Vicenza, 1468. The marble screen before the choir deserves notice, from its low reliefs of saints and prophets, of the 15th cent.; on the rood-screen are statues of the Virgin and St. John.

In the 1st chapel on l. of high altar is a painting of the Virgin Enthroned, by **Bernardino da Pordenone*, "his

best altar-piece," Cic.; in the next is the monument of Melchior Trevisan (d. 1500), by *Dentone*; the statue above is in complete armour. The St. John in wood, and in the niche over the altar, is by *Donatello*. There is some good painted glass by *Maestro Marco*, of 1335, in the corner chapel opening into the l. transept. In the next chapel in the corner is an altar-piece, by **Luigi Vivarini*, completed by *Basaiti*: St. Ambrose on the episcopal seat, with saints and warriors around him, and above, the Crowning of the Virgin.

On the W. wall of the l.-hand transept is a monument, the work of the Lombardis at the end of the 15th cent.: it was raised by Maffeo Zen to his wife Generosa Orsini; and an altar-piece in three compartments of St. Mark and 4 other saints, by **B. Vivarini* (1474).

In the chapel of St. Peter opening out of the N. aisle, through a lofty Gothic arch, are a font with a statue of St. John the Baptist, by *Sansovino*; some sculptures of the 15th cent.; an *Ancona* in compartments, containing statues of saints below, St. Peter in the centre, with the Virgin and four female saints above, by *Jacobello dalle Massegne* (1485); and the monument to Bishop Miani, with five statues, probably by the same artist (1464). Beyond the entrance to this chapel is the monument, rich in Oriental marbles, of Jacopo Pesaro, who died 1547. Over the Pesaro altar is the votive picture by ***Titian*, called the *Pala dei Pesari*, the property of the Pesaro family. The Virgin is seated in an elevated situation, within noble architecture, with the Infant in her arms, who turns to St. Francis; below is St. Peter with a book; on one side of him St. George bearing a standard, on which are emblazoned the Pesaro arms, with those of Pope Alexander VI.; below are the donatario, a bishop, and five other members of the Pesaro family—"a work of quite unfathomable beauty," Cic. Titian received, in 1519, 102 golden ducats for this work, including six for the frame.

The stupendous monument of the

Doge Giovanni Pesaro (d. 1659), erected 1669, is a specimen of the bad taste of the 17th cent. It is supported by colossal Moors or Negroes of black marble, dressed in white marble; their black elbows and knees protruding through the rents of their white jackets and trousers. In the centre sits the Doge. The architect was *Longhena*, the sculptor *Barthel*.

By the side of this, opposite that of Titian, is the tasteless and affected monument erected to the memory of *Canova* (in 1827), borrowed from his own design for that of the Archduchess Maria Christina in St. Augustine's at Vienna. A vast pyramid of white marble, into whose opened doors of bronze various mourners—Religion, Art, Genius, and so forth—are seen walking in funeral procession, with a crouching lion of St. Mark on the opposite side. Only Canova's heart is preserved here in an alabaster vase, the rest of his remains being at Possagno.

On the altar which follows are large statues, in life-size, of the Crucifixion. Between this and the principal door is an elegant monument, in marble, to Pietro Bernardo (d. 1568), by *Alessandro Leopardi*. The mediæval monument near it is of *Simeone Dandolo*, one of the judges of M. Falerio (d. 1360).

The fine detached bell-tower was commenced in 1361 by *Jacopo*, and finished in 1396 by *Pietro Paolo delle Massegne*. The octagonal upper part is seen in many of the views of this part of Venice.

Venetian Archives (open on Thursday from 10 to 3). The conventual buildings attached to the ch. of the Frari have been converted into a depository for the archives of the ancient Venetian state. Their bulk is appalling: they are said to fill 295 rooms, and to consist of upwards of 14 millions of documents, extending from A.D. 883 to the present time. They have been formed from the collections of suppressed monastic establishments, from the records of noble Venetian families, and from the an-

cient diplomatic archives of the Republic.†

I Gesuiti (S. Maria del Rosario), a ch. of the 18th cent., in bad taste, on the quay overlooking the Canal della Giudecca; the high altar is richly decorated; the Christ on the Cross between the two Marys, in the last chapel on l., is by *Jacopo Tintoretto*. The adjoining convent belonged to the Jesuits.

I Gesuiti (S. Maria Assunta dei Gesuiti), built by *Fattoretto* and *Rossi* [1715-1730], is a specimen of the theatrical and luxurious magnificence of the churches of this order. The walls are encrusted with marble inlaid with verd'-antique and other coloured marbles in flowers. At the pulpit, marble similarly treated is made to imitate curtains. The 10 twisted columns of the chief altar are solid blocks of verd'-antique. The tabernacle is enriched with lapis lazuli. On the altar-table a marble group represents the Father and the Son sitting on the globe held up by angels, a work of *Torretti*, in the last cent.

In the chapel on the l. of the high altar is the tomb of Doge Cicogna (d. 1595), by *G. Campagna*, and in that on the rt. the mausoleum erected to *Orazio Farnese* by the senate in 1676. In the 1st chapel on the rt. of the ch. is a painting of *Tobias* and the Archangel by *Palma Giovane*, and in the opposite chapel on the l. is a much-restored work by **Titian*, the Martyrdom of *St. Lawrence*. In the l. transept is an *Assumption*, by *Titian*. The columns of the great altars in the transepts are of African marble. In the sacristy are a *Circumcision* by *Tintoretto*, and two paintings by *Palma Giovane*—the *Finding of the Cross*, and a *Madonna*, with saints.

S. Giacomo di Rialto, a small ch.

† Mr. Rawdon Brown has been engaged for some years in calendaring those bearing upon English history, and his labours are published at the expense of the British Government, under the title of "Calendar of State Papers and Manuscripts relating to English Affairs, existing in the Archives and Collections of Venice, and in other Libraries of Northern Italy, 1202-1554." 5 vols. 1864-1873. (Longmans & Co.).

at the N.W. foot of the bridge. On this site stood the first ch. built in Venice (421). The present ch. was built in 1194, and rebuilt in 1531, in the old form, as stated in an inscription in the portico. The 6 marble columns of the nave, with their Corinthian capitals, are probably parts of the older building. It contains a bronze statue of *St. Anthony* the Abbot, by *G. Campagna*, and one at the high altar of the patron saint, by **A. Vittoria*. The best paintings are—in the 1st chapel on l., the Martyrdom of *St. Lawrence*, by *Titian*; in the 2nd, an *Assumption*, by *Tintoretto*; and in the 1st on rt., the Marriage of the Virgin and the *Annunciation*. The fine brick campanile has good Gothic details.

In the Campo, in front of this ch., is the old broken statue of a crouching figure, called *Il Gobbo del Rialto*, and near it is a red granite column, from which the laws of the Republic were promulgated.

San Giobbe, at the N.W. extremity of the city, upon a side canal of the Canareggio, a ch. built in the style of the Lombardi, 1470, and containing several interesting works of art. The principal entrance from the Campo is a fine specimen of the Renaissance style of the 15th cent.: on it are statues of *SS. Anthony, Bernard, and Louis of Toulouse*. Near the 3rd altar on the rt. is the monument of Count d'Argenson by the Parisian *Claude Perrault*, in which 2 crowned marble lions are seen looking up in a comical manner at a little angel slumbering above. At the 4th altar is a painting of *St. Andrew, St. Peter, and St. Nicolas*, with an angel, by *Paris Bordone*. In the chapel on rt. of the choir is a *Nativity*, by *Savoldo*, whose works are very rare. In the sacristy are an *Annunciation* at the altar, by the *Vivarini*; the Marriage of *St. Catharine*, said to be by *Giov. Bellini*, but assigned to *Previtali* by *Crowe* and *Car.*; and a portrait of the Doge *Cristoforo Moro* by *Gentile Bellini*. The arabesque reliefs in the Lombardi style, 1470, on the pilasters, frieze, and arches of the choir deserve par-

ticular notice. There are statues of the Madonna and the Angel representing the Annunciation, and Medallions of the Evangelists borne by angels. On the floor is the tomb of Doge Cristoforo Moro, who reigned from 1462 until 1470, a great patron of learning and the arts, who introduced printing into Venice. The chapels opening out of the l. aisle are richly decorated. The alto-relievo of St. Peter in the 1st chapel on l. is by *Antonio Rossellino*, the statues of St. Luke and the angels being very good. In the 2nd, dedicated to St. John Baptist, are 3 good statues by the *Lombardi*, and on the vaults 5 circular bas-reliefs of the Almighty and 4 Evangelists, attributed to *Luca della Robbia*, the rest of the roof being in chequered tile-work, the whole admirably preserved.

Near here, on the other side of the Canareggio, are the two Ghettos or Jews' quarters, where there are several Synagogues, that of the Spanish Hebrews being the most remarkable.

San Giorgio de' Greci, the ch. of the Greek rite in Venice E. of S. Zaccaria, was erected 1570, by Sante Lombardo, from the designs of *San-sorino*. Medallions of mosaic in the façade, and, within, paintings of which the ground is covered with silver plates, constitute the principal ornaments. "On the division which separates the sanctuary from the body of the ch. are some paintings coated with silver, having crowns and other ornaments of gold attached to them, and leaving hardly anything visible but the faces. I was assured that the painting was complete beneath this covering, and that the parts which were figured in low relief on the silver plate corresponded exactly with the drawings behind it."—*Woods*. The altar is hidden behind a screen, covered with paintings, and filling up the entire E. end of the ch. The mosaic of the Transfiguration, to the rt. of the screen, is a fine work of the *Zuccati*. There is a Ravenna papyrus of 553, and three 10th-cent. Greek Gospels preserved here. The handsome campanile was erected in 1590.

**San Giorgio Maggiore*. This fine edifice, on the island of the same name, opposite to the Piazzetta and Riva degli Schiavoni, was designed by *Palladio*, and begun in 1556, though the front was not completed till 1610. *Scamozzi* is believed to have made some alterations in the original design. The interior affords a good specimen of the Palladian style. It contains several good pictures: at the 1st altar on the rt. the Nativity, by *J. Bassano*; at the 3rd, Martyrdom of Saints; at the 4th the Virgin Crowned; both by *Tintoretto*. On the walls of the central chapel, the Falling of the Manna and the Last Supper, by the same. The 48 choir *stalls are beautifully sculptured by *Albert de Brule*, a Fleming (1599); they represent events in the life of St. Benedict. Between each seat there is a child seated on a dolphin. The group of figures in bronze over the high altar, representing God the Father on a gilt globe, supported by the 4 Evangelists, the size of life, is by *Girolamo Campagna*. Notice also the bronze angel at each side of the altar, the brackets, and the 2 handsome candelabra, by *Nicolo Rocca*, 1598. A door on the rt. on entering the choir leads into a corridor, where monument erected in 1637, from the design of *Longhena*, to the memory of the Doge Domenico Michiel, who abdicated 1127, and died in a convent the following year. It was this doge who urged the Venetians to co-operate in the crusade, and who brought both the columns on the Piazzetta. He is styled on this monument, *Græcorum Terror*. In the chapel on the l. of the choir is the Resurrection, by *Tintoretto*; and in the N. transept the Martyrdom of St. Stephen, also by him; in the 2nd altar from the door a statue of the Virgin by *Campagna*; and in that next the door the Martyrdom of St. Lucia, by *Leandro Bassano*. Over the principal entrance is the monument to Doge Donato, the supporter of Fra Paolo Sarpi in his discussions with Rome on the rights of the Republic; and on the l. of the door is the tomb of the Doge M. A.

Memmo (d. 1615). The portico and refectory in the monastery are amongst the last works of *Palladio*. The election of Pope Pius VII. took place here in 1800.

The Campanile (built 1774) affords a better *view over Venice than from the tower in the Piazza of St. Mark.

S. Giorgio dei Schiavoni (or *de' Dalmati*), on the Rio della Pietà, N.E. of S. Zaccaria, built 1551, in Sansovino's style, for the lay-brotherhood of the Dalmatians, who had St. George for their patron. This oblong building is a good and little altered example of the earlier renaissance edifices. Below the cornice a series of pictures by **Carpaccio* runs all round, painted in 1502 to 1508; the subjects are from the histories of St. George and St. Jerome; that which represents the overcoming of the dragon is peculiarly interesting. The *Scuola* in the upper storey contains little of interest.

Near here is the ch. of the Knights of Malta, *San Giovanni dei Furlani*, which contains a monument to Archduke Frederick of Austria, who died at Venice in 1847.

S. Giovanni in Bragola (or *Bragora*), a small ch. rebuilt in 1728 in a bad style on an ancient foundation in the Campo della Bragola (from *Brago*, a swamp), off the Riva dei Schiavoni. There are some good pictures here.

Rt.: 1st chapel on rt. wall, a restored Madonna and Child, said to be by *Giovanni Bellini* (assigned to Luigi Vivarini by *Croce* and *Cav.*). On the wall between 1st and 2nd chapel a triptych by *Antonio Vivarini*, apparently much restored (really by *Bissolo*—*Croce* and *Cav.*). St. Andrew is in the middle, St. Jerome and St. Martin at the sides. Below are some small hardly-visible figures by the same painter, representing events in the lives of these saints. Next the triptych is a Last Supper, by *Paris Bordone*. "Large pictures of religious scenes are not in his line."—*Cic.* On the pier at the rt. of the chief altar is a painting by **Cima di Conegliano*, of St. Helena and Constantine at the Cross; and on the

opposite pier is a Christ Triumphant, by *L. Vivarini*, 1498. Behind the high altar is a large picture by ***Cima di Conegliano*—a Baptism. It has been much restored, and is badly seen, on account of the position of the altar, but "in the dignity of the head of Christ, in the beauty of the angels, and the solemn gesture of the Baptist, incomparable."—*Cic.* On the l. side of the ch. are large pictures by the younger *Palma*, Christ before Pilate, and the Washing of Feet. Also a triptych by *Bart. Vivarini*, 1478. The Madonna, St. Andrew, and St. John Baptist, are represented above. Below are 3 little pictures by the same, and 3 by *Cima*, all in wretched condition.

The large palace in the square painted in red and white chequers is the P. Badorao Partecipazio. (See under *Palaces*.)

San Giovanni Crisostomo by *Tullio Lombardo*, 1489. Paintings—1st altar on rt., *Giovanni Bellini*, St. Jerome with 2 saints; over the high altar, **Sebastian del Piombo*, S. Giovanni Crisostomo and saints. The fine bas-relief of the Coronation of the Virgin, and the 12 Apostles, by *Tullio Lombardo*, is in the 2nd chapel on l. In this the management of the perspective is remarkable.

San Giovanni Elemosinario, in the Ruga Vecchia, near and N.W. of the Rialto, built in the 16th cent., by Scarpagnino, contains at the high altar a fine picture of the Saint by **Titian*.

**Santi Giovanni e Paolo* (better known as *San Zanipolo*), begun in 1246, but not finished till 1390. The façade has never been completed. The best part of the exterior is the restored E. end, which has two tiers of windows divided by a brick cornice, and there is a bulustraded passage before the upper windows. Its length is 330½ ft., its width between the ends of the transepts 142½ ft., and in the body 91 ft.: its height 123 ft. The principal door, with columns and sculptures, is in the Pointed style of the 13th cent. There are some rude bas-reliefs of the 7th

and 8th cents. let into the wall of the façade, and in the niches on the side of the door some tombs of doges of the 13th.

The interior is a fine specimen of the early Italian Gothic; the 5 wide pointed arches on either side of the nave give it a very light appearance, so different from our northern Gothic churches. The transepts are very short in proportion to the length of the nave. The once handsome tribune has been sadly disfigured by the modern adaptation of Corinthian ornament.

On the rt. on entering is the monument with 15 statues of the Doge Pietro Mocenigo (d. 1476), the work of *Pietro* (the father) and *Antonio* and *Tullio Lombardo* (the sons). On the rt. wall before arriving at the 1st altar is the monument of the heroic Marcantonio Bragadino, who defended Famagosta in Cyprus against the Turks, by whom, on the surrender of the fortress, 1571, he was put to torture, and then skinned alive, in violation of the terms of capitulation. The skin was stuffed with straw, and sent to Constantinople, where it was borne in triumph through the city. The Sultan afterwards sent it to the family, and it is enclosed in the urn underneath the bust.

At the 1st altar is a picture in 9 compartments in the style of the *Vivarinis*, but which has sometimes been attributed to *Carpaccio*. Outside the 6th chapel are the colossal monuments of the Doges Silvestro and Bertuccio Valier, 1658, 1700; and of Elisabetta the wife of the former, by Tirali, 1708. The 7th chapel (dedicated to St. Dominick) contains 6 bas-reliefs representing the actions of St. Dominick, by *Mazza*; 5 of them are in bronze, the 6th in wood. In the rt.-hand transept near the angle, is a picture of St. Augustine seated, by *B. Vicarini*, 1473.

Over the door of this transept are the tombs of the general Dionigi Naldo (d. 1510), by *Lorenzo Bregno*, and at the rt. side of the transept that of Nicolo Orsini, Count of Pittigliano (d. 1509), both in the service of

Venice against the League of Cambrai: Orsini's equestrian statue is of gilded wood. These two monuments were raised at the expense of the Republic. At the rt. of the transept door is an altar-piece by **Rocco Marconi*, Christ between St. Andrew and St. Paul, "one of the best pictures of the school," *Cic.* On the l. of the door is a picture by *Lor. Lotto*, S. Antonio, bishop of Florence. The large window, with good painted glass, was executed by *Girolamo Mocetto* in 1463, from the designs of *B. Vivarini*, restored 1814. In a line with the high altar are two chapels, on each side. In the first on the rt. are two paintings by *Bonifazio*, of several saints, an altar of black marble, with a statue by *Aless. Vittoria*, and on rt. a monument to "Odoardo (Edward) Windsor, Baroni Anglo." The second chapel has an altar with sculptures in the style of the Lombardi; some tombs of the Guistiniani family, and a painting of the Virgin with three Camerlinghi kneeling before her, by *Tintoretto*.

On the wall on the rt. hand of the chapel of the high altar is "the richest monument of the Gothic period in Venice" (Ruskin), that of the **Doge Michele Morosini* (d. 1382). In this doge's short reign of four months, Tenedos was captured. Next to this is the monument of the Doge Leonardo Loredano (d. 1521), one of the wisest of the princes of Venice, when her prudence and fortitude baffled the League of Cambrai. The design is by *Girolamo Grapiglia*, 1572. The statue of the Doge is by *G. Campagna*, the others by *Danese Cattaneo*. Opposite to this is the *monument of the Doge Andrea Vendramin (d. 1478). "The bas-reliefs and the statuettes round the sarcophagus seem as if taken from the intaglio of a Greek gem, so pure is the outline, and so graceful the invention, and so dignified the style."—*Cicognara*. The statue of the deceased doge, stretched on the bier, exhibits him as fallen asleep rather than as dead. In the architectural portion the arabesques of the pilasters and friezes are attributed to *Alessandro Leopardi*. The eleva-

tion of Andrea Vendramin to the sovereignty (1478) marks the decline of the primitive policy of the state. He was the first of the newly-enobled families admitted to the honours heretofore monopolised by the descendants of the primitive aristocracy. The founder of the family was a banker or money-changer, who, having fitted out a vessel at his own expense during the war of Chioggia, was inscribed on the Libro d'Oro as a reward for his patriotism. Next the Vendramin monument is that of the *Doge Cornaro, with his effigy (d. 1368), "a very noble monument, the sarcophagus decorated with roses only; three very beautiful statues are set on the canopy above."—*Ruskin*. In the chapel on l. of altar is a painting by *P. Veronese*, the Adoration of the Shepherds, and a good painting by *Carpaccio*, restored by *Girolamo da Udine*, the Coronation of the Virgin, with many figures. The sepulchral urns contain the remains of Pietro Corner and of Andrea Morosini. In the next chapel, on the wall on the rt., is the beautiful tomb of Jacopo Cavalli, by *Jacobello dalle Massegne*, and opposite that of Doge Delfin (d. 1361).

In the N. transept are a marble group representing Vittore Capello receiving the baton of command from St. Helena, by *Antonio Dentone* (1480); the monument of Leonardo Prato (d. 1511), with a good equestrian statue, and the tomb of two ladies of the Venier family in the Gothic style; over the door is the tomb of Doge Antonio Venier (d. 1400). The door leads into the *Chapel of the Rosary*, which was ruined by fire in 1867, when Titian's masterpiece, the Martyrdom of S. Pietro Martire, Bellini's Madonna, with ten saints and three singing angels, deposited here only temporarily, and some other pictures, were destroyed. The chapel was decorated with statues, mosaics, carved wood, and a series of beautiful marble reliefs, the remains of which may still be seen on the walls. Fortunately good photographs of these had been taken before the fire. The architect

of the chapel was *A. Vittoria*, and it was built as a thank-offering for the victory of Lepanto in 1571.

Re-entering the ch., and turning into the N. aisle, we pass a Crucifixion by *Tintoretto*, and reach the sacristy door, above which are the busts of Titian and the younger Palma, the latter being buried near this door.

In the Sacristy are paintings of Christ bearing the Cross, by *Alvise Vivarini*, of Honorius III. approving of the Order of St. Dominick, by *L. Bassano*, &c. Further on, beyond the door of the sacristy, is the monument of Doge Pasquale Malipiero (d. 1461). In the subjacent niches are the tombs of Doge Michael Steno (in whose reign Padua was seized, and Francesco di Carrara barbarously murdered in his prison) with the painted statue of the deceased (d. 1413) and of *Alvise Trevisan* (d. 1528). Then follow monuments of doges and generals: an equestrian statue of Pompeo Giustiniani (d. 1616); Doge Tommaso Mocenigo, by *Pietro da Firenze* and *Martino da Fiesole* (1423); and of Doge Nicolo Marcello (d. 1474), a fine specimen of the Lombardi style, by *Alessandro Leopardi*. At this altar, which is the 2nd on the l. hand on entering the ch., stood *Titian's* St. Peter Martyr; an inferior copy occupies its place. Passing the equestrian statue of General Baglioni, killed in battle 1617, we arrive at the altar nearest the chief door, where is a fine statue of St. Jerome, by *Alessandro Vittoria*, said to be a portrait of Titian. On the wall on the l.-hand side on entering the principal door, is the *monument of the Doge Giovanni Mocenigo (d. 1485), a fine work of *Tullio Lombardo*, and over the great portal, Doge Alvise Mocenigo (d. 1577) and his wife.

In the *Campo* in front of the ch. stands the

**Statue of Bartolomeo Colleoni*, the second equestrian statue raised in Italy after the revival of the arts—that of Gattamelata by Donatello being the first (see Padua). *Andrea Verroschio* gave the design and model for it, but, according to the story, he

died of grief because he could not complete it, in consequence of the failure of the mould. It was cast, 1496, by *Alessandro Leopardi*, whose name can be traced in the inscription upon the girth beneath the horse's body: "Alexander Leopardus F. opus." This may be rendered "fuit opus." The handsome marble pedestal is lofty, supported and flanked by composite columns. Colleoni was one of the first to employ field-pieces in warfare, and he is considered one of the great teachers of the modern art of war (d. 1475). Cicognara criticises the action of the statue as being too animated.

The building which forms the N. side of the Campo, the

**Scuola di San Marco*, is a fine specimen of the richly-decorated Venetian architecture of the 15th cent., ornamented with coloured marbles in the style of the Palazzo Dario. *Martino Lombardo* has in this building so much surpassed his former productions, that it is conjectured he was assisted by Frate Francesco Colonna, the author of the 'Sogno di Polifilo,' a work in which a great number of singular and beautiful designs are introduced; and who lived in the adjoining monastery. The present building was erected soon after 1485, when a pre-existing one was destroyed by fire. The sculptures on the *façade are by *B. Bon* and *Tullio Lombardo*. There is much fine work in the interior, particularly in the carvings of the ceilings. The portal is surmounted by the Lion of St. Mark, and this again by the statue of the Saint. Notice the reliefs in perspective on the façade. The Scuola, as well as the conventual buildings behind the ch., were joined in 1815 to the Civil Hospital, accommodating on an average one thousand patients. The two great halls of the Scuola are adaptations of *Martino Lombardo's* architecture; out of the lower one opened the chapel of Santa Maria della Pace, in which were discovered, in 1815, the sarcophagus containing the bones of Marino Faliero; it is now said to be used as a sink-cistern in the laboratory of the hospital. Beyond

the Hospital for the Sick is an extensive one for lunatics, which extends as far as the *Fondamenti*, opposite to the island of S. Michele.

San Giuliano in the Merceria, by *Sansovino*, completed by *A. Vittoria*. Over the door of the Doric façade, is a bronze sitting *statue by *Sansovino*, 1553, of *Tommaso Rangone*, of Ravenna, the founder of the ch. In the chapel l. of the principal apse, is a *relief in marble, by *G. Campagna*, 1592. The body of the Saviour supported by Angels. On the rt. wall, a Last Supper, by *Paul Veronese*. At the 1st altar, l., **Madonna*, by *Boccacino da Cremona*.

La Madonna dell' Orto, at the N. extremity of the city. A fine Gothic edifice, well restored, 1850; the façade, erected in 1473, approaching our Decorated style, has an enriched doorway, 2 pointed, and a round window. Over the door are statues of the Virgin, of the Angel of the Annunciation, and of St. Christopher, and, on the sides of the gables, of the 12 Apostles, by *Bartolommeo Bon*, who executed so much of the Palazzo Ducale. On the roof are statues of 5 saints under pinnaced canopies. The interior consists of a nave and 2 aisles, separated by marble columns supporting pointed arches. The flat wooden ceiling is gaudy with paint and gilding.

At the 1st altar on the rt. is a restored picture by **Cima da Conegliano*, 1489, of St. John the Baptist and 4 saints. "The whole picture (says Mr. Ruskin) is full of peace and intense faith and hope and deep joy, in light of sky and fruit and flower and weed of earth. It is full of simple flowers, and has the wild strawberry of Cima's native mountains gleaming through the grass." At the 2nd altar is a restored statue of the Madonna, by *Sansovino*; and at the 4th, a painting of the Martyrdom of St. Lawrence, by *Daniel Vanduyke*. On a bracket over the entrance to the sacristy is an alto-relievo, by *Giov. de Sanctis*, of the Madonna and Child carried by angels, 14th cent. On the wall near the

door into the sacristy hangs a restored picture by **Palma Vecchio*, of St. Stephen surrounded by 4 saints. In the chapel on the rt. of the high altar is *Girolamo Sta. Croce's* restored picture of St. Jerome and St. Augustine. *Tintoretto* was interred here, and his monument is on the wall. This great artist painted the very large canvases at the sides of the high altar,—rt., the **Last Judgment*, probably 60 ft. by 30: on the opposite wall the Worshipping of the Golden Calf. He also executed the paintings above the high altar—the Martyrdom of St. Christopher; and St. Peter regarding the Cross carried by angels; between which is a work of the younger *Palma*. *Tintoretto* also painted the five large female figures in the apse representing Faith and the Cardinal Virtues.

Entering the l. aisle, the picture of St. George with two saints, is by *Matteo Penzone*, and near this is an altar with a Flagellation, by the same artist in *Tintoretto's* manner. In the Contarini chapel are tombs of this family, with six busts, the middle one on each side being the work of *Alex. Vittoria*. The Miracle of St. Agnes with many figures, forming the altar-piece, is another work of **Tintoretto*. In the next, the Morosini chapel, are a Nativity, by *Domenico Tintoretto*, and the Presentation of the Virgin in the Temple, by *Jac. Tintoretto*, conjectured to have suggested Titian's great picture on the same subject in the Academy. The Vendramin chapel contains a Madonna Enthroned, with 3 saints and 2 Venetians, by *Paris Bordone*; whilst the Valier chapel, the one nearest the door, has for an altar-piece a Madonna and Child, by *Giov. Bellini*. Alessandro Leopardi, and Ramusio, the old writer on geography, were interred in this ch.

The tall brick campanile has a cupola and gallery. Close by this ch., on the other side of the canal, is the ruined *Palazzo Camello*, in the Pointed style. The carving of a camel upon the façade sufficiently explains its name.

In the neighbourhood of the ch. just described is

Santa Maria della Misericordia, commonly called the *Abbazia*, which formerly contained some good pictures, but they have been removed, and the interior of the ch. is inaccessible. The ch. was founded in the 10th cent., but has been modernised. The small florid Renaissance façade is by *Clementi Moli*, 1659. In the façade of the adjoining Scuola there are 2 pretty pointed windows of ancient date.

**S. Maria Formosa*, in the Piazza of the same name, was built in 1492, but altered in 1692 by *Marco Bergamasco*. The memory of the rape of the brides of Venice in 944, by pirates of Istria, from the ch. of St. Pietro in Olivolo, on the island of St. Pietro, was long kept alive by an annual procession of Venetian women on the 2nd of February, and by a solemn visit paid by the Doge to this ch. Over the entrance is the sarcophagus of the General Vincenzo Capello (d. 1541), at whose cost the Renaissance façade was built by *Domenico da Salò*, 1540. Inside the ch. at the first altar on the rt. is a series of 6 paintings, by *Palma Vecchio*, with **S. Barbara* in the centre (perhaps the finest work of this master), and SS. Dominick, Sebastian, John the Baptist, and S. Luigi Gonzaga at the sides, and a Dead Christ above. At the 2nd altar 3 paintings on panel, by *Bart. Vivarini* (1473); and at the 3rd a Dead Christ, by *Palma Giovane*. There is a good portrait head to the l. in this picture. Opposite the great entrance to S. Maria Formosa is a beautiful Gothic arch of the 14th cent., overlooking a bridge (the *Ponte del Paradiso*).

Not far from this ch. is the *Palazzo Grimani* (see under *Palaces*), and behind the ch. is the *Stampalia-Querini Institute*, with a reading-room, library, and picture-gallery (see above).

**S. Maria dei Miracoli*, a little ch. between S. Maria Formosa and the Santi Apostoli, was built between 1480 and 1489.

The exterior, rich in marbles and decorations, exhibits a curious attempt to unite the Byzantine and Italian styles. The designs were carried into

effect by *Pietro Lombardo*, and some portions are his own. Within, the ornaments of the raised presbytery, in the centre of which stands the high altar, have singular beauty, especially the arabesque reliefs on the columns and friezes; and its elaborate ceiling in compartments, with 50 heads of saints in the Bellini style. Notice the elegant balustrade, the sculptures on the bases of the columns at the sides of the presbytery, and the statues of St. Francis and St. Clara by *Girolamo Campagna*. The waggon-shaped vault of the nave is elegantly panelled. In its flourishing days the Madonna from whom it derived its name attracted to this ch., which was annexed to a Franciscan monastery, abundant alms and offerings.

**Sta. Maria della Salute*, adjoining the Dogana del Mare, at the E. extremity of the Grand Canal, and a conspicuous object in all views of this quarter, was founded pursuant to a decree of the senate 1631, as a monument of thanksgiving after the cessation of the great pestilence, in which 60,000 of the inhabitants are said to have died. It is a great octagonal ch., out of which opens a deep recess, forming the Lady Chapel and choir, erected under the direction of *Baldassare Longhena*. Internally, the dome is supported on 8 pillars, the aisles continue all round it, and there are 8 recesses, 7 of which are chapels, and the 8th forms the entrance. The interior is splendidly decorated with fine pavement, and contains many fine works of art. In the 3 first chapels on the rt. are a series of paintings, by *Luca Giordano*, of the Presentation in the Temple, the Assumption, and the Nativity of the Virgin.

At the high altar there is a marble group of the Madonna and an angel with a figure to represent the Pest fleeing in terror, in allusion to the circumstances that brought about the building of the ch. The 4 columns of veined marble which support the arch, were taken from the Roman amphitheatre at Pola. Notice *Andrea Bresciano's* bronze candelabra. On

the ceiling behind the high altar are 3 paintings by *G. Salviati*, and around them are heads of the 4 Evangelists, and 4 Doctors of the Ch. by *Titian*, who has painted himself as St. Matthew. The stalls are fine.

In the anteroom of the sacristy is a fine picture by *Titian*, *S. Mark on a throne between SS. Sebastian, Roch, Cosmo, and Damiano. Here also is a St. Sebastian by *Basaiti*; and a curious bas-relief of the Deposition, attributed to *A. Dentone*. The roof of the sacristy is also painted by *Titian*, representing the Death of Abel, the Sacrifice of Abraham, and David and Goliath. Over the altar here is the della Salute, by *Il Padovanino*. On a side wall of the sacristy are the *Marriage of Cana, by *Tintoretto* (1561)—a large, crowded picture, in which Christ is an insignificant figure at the distant end of the table; but the golden-haired Venetian women, filling the centre of the picture, are finely painted, also a Samson and Jonas, by *Palma Giovane*; and a curious Ancona, in 4 compartments, by *Cristoforo da Parma* (1495). The Abraham and Melchisedec and the Triumph of David on the opposite wall are by *Salviati*, who also painted the three large pictures on the wall opposite the altar. In the sacristy will also be found a good picture by *Girolamo da Treviso*, S. Rocco and two other saints. Here, too, hang 4 Madonnas, by *Sassoferrato*.

Returning into the ch., in the 3rd chapel on the l., is the picture of the Descent of the Holy Spirit, by *Titian*, painted when the artist was in his 74th year. The 2 next chapels have pictures by *Liberi*; one of them representing Venice before St. Anthony of Padua.

The conventual buildings adjoining the ch., built 1670, by *Longhena*, have been converted into the *Seminario patriarcale*, with good library, and on the 1st floor a collection of pictures called the *Pinacoteca Manfredini*, noticed amongst the *Museums and Picture Galleries*. Several fragments of sculpture, sepulchral and others, of

artistical and historical interest, have been removed from desecrated chs., to the cloisters, including the fine carved sepulchral urn brought from the Frari of *Doge F. Dandolo*, of the 14th cent., and the gravestone of the painter *Giacomo del Fiore* (1433). In the oratory is the tomb of Sansovino, the terra-cotta bust by *A. Vittoria*. Sansovino's remains, after having lain for 250 years in the ch. of S. Geminiano, were removed here in 1820.

San Moise, with a florid over-decorated façade by *A. Tremignon*, 1688, is near the Piazza di San Marco, on the W. A small marble slab in the floor opposite the entrance marks the grave of John Law, the originator of the South Sea scheme, who died here in 1729, and whose remains were transferred here from the ch. of S. Geminiano, by his descendant, Marshal Lauriston, governor of Venice in 1808. There is a Last Supper, by *Palma Giovane*, and Christ washing the feet of the Pilgrims, by *Tintoretto*, in the chapel on the l. of the high altar.

San Pantaleone, between the Campo S. Margherita and the Frari, built in 1668. The roof is covered by an enormous painting of the Glorification of St. Pantaleone, by *A. Fumiani* (1690), "not painted al fresco, but on surfaces of linen nailed up," *Cic.* In the 2nd chapel on the rt. is St. Pantaleone healing a child, by *P. Veronese*; and in a chapel to the l. of the high altar, the Coronation of the Virgin by *G.* and *A. da Murano* (1444), and a finely worked Gothic alto-relievo, an Entombment, at the front of the altar, of the same period. A side-chapel is arranged in the form of the Holy House at Loreto, in which is a Gothic group of the Virgin and Child.

San Pietro di Castello, on the island of S. Pietro, which forms the extreme E. part of Venice, and beyond the arsenal, interesting as being the mother ch. or cathedral of Venice, from the earliest times of the republic down to 1807. The campanile of *Istrian marble* (1474) is fine. The façade, by *Smeraldi*, was erected in 1594; the interior, by *Grapiglia*, between that period and 1621. Near the 2nd

altar on the rt. is a curious relic, an ancient episcopal seat, said to have been that of St. Peter, at Antioch, and given by the Emperor Michael III. to Doge Tradonico, in the middle of the 9th cent. The back of it is inscribed with Arabic characters, and seems to have been the headstone or footstone of an Arabian or Moorish tomb. At the 3rd altar is *Marco Basaiti's* picture of St. Peter enthroned with 4 saints, "excellent," *Cic.*; and above the sacristy door is St. George on horseback, by the same artist (1520), "lovely even in its injured condition," *Cic.* Behind the high altar is a bust of Lorenzo Giustiniani, the first patriarch of Venice (1447), afterwards canonised, who is represented in *Beluccci's* picture on the rt. of the high altar as praying for the cessation of the pest, and in *Lazzarini's* picture on the l. as distributing alms. The Vendramin chapel in the l. transept, richly adorned with statues, reliefs, and marbles, but not in good style, was designed by *Longhena*. Here is *Luca Giordano's* picture of the Madonna and the souls in Purgatory. In the chapel of Ognissanti is a mosaic representing Paradise, after a design by *Tintoretto*.

**Il Redentore*, in the island of La Giudecca. This ch., an ex-voto built by the Republic after the staying of the plague of 1576, was begun by *Palladio* in the following year. It is entirely his design, and is considered by the common consent of architects as the finest of his ecclesiastical edifices. It has the advantage of a commanding situation upon the broad canal of the Giudecca; and the front exhibits all the characteristics and favourite arrangements of *Palladio*,—columns and pilasters of the composite order supporting a pediment over a doorway reached by a flight of steps, and wings resting on Corinthian columns. "Internally, it has a fine, wide, single nave, and this simple disposition might be well imitated in our Protestant chs. The termination of the choir wants consequence, and the plain whitewashed wall, behind the semicircular screen of columns, is ab-

solutely disagreeable. The supports of the dome are good, and have no appearance of insufficiency."—*Woods*. The marble statues of St. Francis and St. Mark at the sides of the door are by *G. Campagna*. The ch. contains, at the 1st altar on the rt., the Nativity, by *F. Bassano*; at the 3rd, the Flagellation, by *Tintoretto*;—at the 3rd on the l. a Deposition, by *Palma Giovane*; at the 2nd, a Resurrection, by *F. Bassano*; and at the 1st on the l. the Ascension, by *Tintoretto*. In the sacristy are 3 fine works of *Giov. Bellini*: *a Virgin with the Child asleep, and 2 angels; a Madonna between St. John the Evangelist and St. Catherine; and a 3rd between St. Jerome and St. Francis. The high altar, an elaborate structure of marble, has 2 bronze statues of St. Francis and St. Mark, by *G. Campagna*, who also executed the bronze crucifix at the top of all.

The island of *La Giudecca*, on which this ch. stands, was originally called *Spinalonga*: it received its present name when the Jews obtained permission to settle on it.

San Rocco, a small ch. at the E. end of the Frari ch., built to contain the relics of the patron Saint by *Bartol. Bon*, 1489, and rebuilt by *Scalfarotto*, 1725, without altering the original plan. The poor façade was added 50 years later. It contains many paintings by *Tintoretto*. On the rt.-hand side of the nave is a picture by him, of St. Rocco visiting those struck by the plague. In a chapel on rt. of high altar, **Titian*, Our Lord dragged to execution, much injured. This fine altar was designed by *Bartol. Bon*, and, with the other architectural decorations of this chapel, is the only part of the older ch. remaining. The statue of S. Rocco is by *Bon*, those of St. Sebastian and S. Pantaleone, by *Moschino*. On the l. side of the nave,—*Pordenone*, St. Martin and St. Christopher. Left of the chief door is a fresco of S. Rocco before the Pope, by *Tintoretto*.

Close to this ch. is a very ornate building, the

***Scuola di San Rocco* (open 9 to 4,

small fee expected), begun in 1517, and completed by *Scarpagnino* (1550). The principal *front towards the Campo is by the latter. The fraternity, in 1560, became the patrons of *Tintoretto*, who continued to paint here during 18 years.† The lower *Sala* is a large hall, the roof supported by slender stone-Corinthian columns and the walls covered with his paintings, including the Annunciation and the Massacre of the Innocents, the Adoration of the Magi, the Flight into Egypt, the Magdalene, Santa Maria Egizziaca, the Circumcision, and the Assumption. The statue of S. Rocco, on the altar, is by *Campagna*. On the staircase, the Visitation, also by *Tintoretto*; the Annunciation, by *Titian*. Passing through an arch of white marble, adorned with reliefs, we enter the upper *Sala*, also filled with paintings by *Tintoretto*; of the ten, the Miracle of the Loaves and Fishes, the Last Supper, and the Resurrection, are considered the best. The others are the Raising of Lazarus, Christ on the Mount of Olives, the Birth, Baptism, and Ascension of Christ, the Temptation by the Devil, and the Pool of Bethesda. The picture at the altar represents S. Rocco in glory, also by *Tintoretto*; the statues at the side, St. John the Baptist and S. Sebastian, are by *G. Campagna*. Round this hall are carvings in wood; those on the side opposite to the altar are by *Francesco Pianta*, and a certain *Michael Angelo*, of Florence. The ceiling is very fine. The 7 compartments, which are all by *Tintoretto*, contain subjects from the Old Testament, as well as the works in chiar'-oscuro on the sides. Over the doorway is the *portrait of *Tintoretto*, painted by himself, when he was 66 years of age. The floor consists of huge diamond-shaped blocks of marble. In the Cancelleria (door to rt. of altar of large Sala) is an *Ecce Homo*, by *Strozzi* of Genoa, in the manner of *Titian*. In the *Sala dell'*

† There are 52 fine paintings by him in all; many placed in such dark corners as scarcely to be discernible. "Most of the pictures, with the exception of the *Sala dell' Albergo*, are extremely carelessly and hastily painted."—*Cic.*

Albergo, so called because the fraternity received their guests here, is the *Crucifixion, considered to be the *chef-d'œuvre* of Tintoretto, showing great powers of invention and composition. It was painted 1565 in a very short time and presented by the artist to the fraternity. The other subjects in this room are Christ before Pilate, and on Mount Calvary, and the Crowning with Thorns. The paintings on the ceiling, of St. Roch in Glory, as well as all the others in this Sala, are by *Tintoretto*. The wood panelling here is very fine. The confraternita of San Rocco consists of 300 members, and was founded in 1415. The Union became a very powerful body to which the wealthiest citizens belonged, and it acquired a separate administration and jurisdiction. It was abolished under the French rule but revived in 1806, and still exists.

**San Salvatore*,† near the Ponte di Rialto, commenced in 1506, and completed by *Tullio Lombardo* and *Sansovino* about 1534; the heavy façade was added in 1663 by Sardi. "The inside has a nave and side recesses, the farthest of which is longer than the others; each intersection is covered with a little dome, and each dome is crowned with a small lantern. The piers which separate these transepts are perforated in both directions with a small arch. The lights are kept high, and the general effect is very good. Where there is a range of lower arches opening into the nave, surmounted by a continued cornice, the simple vault forms by far the finest finish; but in a case like this, where the side-arches are as high as the nave, the succession of domes is possibly superior—at least the upper and lower parts seem perfectly suited to each other."—*Woods*.

Beyond the 1st altar on the rt. is a monument of Andrea Dolfin and his wife, by *Giulio del Moro* (1602). The 2nd altar, and the statue of the Madonna and Child, are by *Campagna*. Then comes the splendid *monument

of the Doge Francesco Venier (died 1556), by *Sansovino*, executed in his 80th year, but exhibiting no mark of decaying powers. The same remark cannot be applied to the Annunciation, by *Titian*, painted by him when he was nearly 90 years of age, and which is placed at the altar, designed by *Sansovino*, which comes after this monument. It is said that this is the painting on the margin of which the artist wrote, "*Titianus fecit, fecit*;" in order to silence the critic who asserted that no one would believe that it was painted by him.

In the rt-hand transept, in the centre of a Corinthian portico flanked by tombs of 2 cardinals, is the monument of *Catharine Cornaro*, Queen of Cyprus: the bas-relief on it represents her delivering up her crown to the Doge Barberigo. It was by showing her portrait to the young Lusignan that her uncle Andrea Corner, then in exile at Cyprus, excited first the passion of the prince. Lusignan was then Archbp. of Nicosia, and, being illegitimate, without pretensions to the throne: but the protection of the Soldan of Egypt, the support of the republic, and the favour of the Pope (Pius V.), a strange combination, enabled him to win the crown. Catharine was solemnly adopted as the daughter of the republic, and given, with a rich dowry, to the archbishop, who had ascended the throne as King James Lusignan II., but died within 2 years after his marriage. A posthumous child was the fruit of this union, who, proclaimed as James III., died an infant in 1475; and the republic, as the grandfather of the minor, claiming his inheritance, the daughter of Venice was forced to abdicate, her *dear mother*, the republic, obtaining the sovereignty. This took place in 1489, and Catharine, abandoning her kingdom, retired to the castle at Asolo with the empty title of Queen, which she retained until her death, surrounded by a diminutive court, of which the celebrated Pietro Bembo, afterwards Cardinal, formed a part.

Over the high altar is the Transfiguration, by *Titian*, also a work of

† This church is under repair, and is for the present inaccessible. The pictures are temporarily placed in the Academy.

his declining years; behind this is a **pala* of embossed silver, with the Transfiguration in the centre, executed in 1290, a very remarkable specimen of Venetian goldsmith-work of the period. In the l. transept are tombs of the Cornaros, called Corners in their native city, and between it and the entrance to the ch. the monuments of the Doges Girolamo and Lorenzo Priuli, in black marble, after the designs of Cesare Franco, with statues of their patron saints, by *Giulio del Moro* (1559, 1567).

S. Maria di Scalzi, the ch. of the Barefooted Friars, on the Grand Canal, close to the rly. stat., built in 1680. *Longhena* was the architect, *Sardi* designed the façade (1689), now restored, and *Pozzo* the internal decorations. It abounds in rare and rich marbles, statues, bas-reliefs, and in gilding. Its principal treasure is the picture behind the high altar—a ***Madonna and Child*, by *Giovanni Bellini*, on wood much eaten. There are several statues in bad taste; the best are 6 Sibyls by *Marchiori*, at the sides of the choir. *Lodovico Manin* (d. 1802), the last of the long line of Doges is buried in the 5th chapel l.

The inscription, "ÆTERNITATI SUÆ MANINI CINERES," is singularly affecting. *Manin*, a weak and honest man, was unequal to the exigencies of the times he lived in, and when required to take the oath of allegiance to the Austrian Emperor he dropped senseless upon the ground, so poignantly did he feel his country's misfortunes.

**San Sebastiano*, near the Canale della Giudecca, repaired 1877, was built by *F. Castiglione* of Cremona (1506), except the façade, which is attributed to *Sansovino* (1548). It is the burial-place of *Paolo Veronese*. For the inscription to his memory might be substituted the well-known epitaph of *Wren*, for the ch. contains some of the best productions in his first manner. The roof is almost covered with his paintings, of which the principal subjects are taken from the Book of Esther, the three compartments representing Esther before Ahasuerus, her Coronation, and the

Triumph of Mordecai over Haman. Commencing on the rt., at the 1st altar is a St. Nicolas, painted by *Titian* in his 86th year; at the 2nd a Madonna by *P. Veronese*; at the 4th the two Marys, by the same. The fine *monument to Bishop Prodocatario is by *Sansovino* (1556). The Cappella Maggiore is entirely painted by *P. Veronese*, viz., the picture over the altar, of the Virgin and 4 saints, the Martyrdom of S. Sebastian on the rt., and of ***SS. Marcus and Marcellinus* on the l. The doors of the organ are also by *P. Veronese*; near the latter is his bust by *Bozzetti*, with a most inflated inscription; and beneath a sepulchral slab covering his grave, upon which is inscribed the day of his death (May 14, 1588). The roof of the sacristy has a fine series of frescoes of the Coronation of the Virgin, and the Four Evangelists. The Baptism in the Jordan, at the 3rd altar on the l., is also by *P. Veronese*.

San Silvestro on the Campo of the same name, near the Grand Canal, a little S. of the Rialto, was restored in the present cent. and contains, 1st altar l., a picture by *G. Santa Croce*. Thomas à Becket with St. John the Baptist and St. Francis and the Baptism of Christ, by *Tintoretto*.

San Simeone Grande, on the Campo fronting the Rio Mucia (a canal running S. from the Grand Canal just above the iron bridge near the rly. stat.), dates from the 10th cent. Behind the high altar is a fine recumbent marble *figure of the patron saint by *Marco Romano*, 1327.

**San Stefano*. One of the finest chs. in the Pointed style at Venice. It is situated in the Campo of the same name, W. of the Piazza di S. Marco. It was built by the Augustinian friars 1294–1320, and has been restored. The fine *portal, but overdone with ornament, is attributed to the *Dalle Massegne*. The interior consists of a nave and 2 aisles, with a fine wooden roof, and contains numerous sepulchral monuments. Obs. that of **Jacopo Suriano*, a physician of the 16th cent., in good cinquecento style. In the centre of the ch. is the slab-tomb of

Doge *Morosini*, surnamed *il Peloponnesiaco* (d. 1694). Around the high altar are statues of the 12 Apostles and 4 Saints; also bas-reliefs of the 4 Evangelists and the 4 Doctors of the Church, as well as other sculptures, by *Vittore Camello*, executed at the commencement of the 16th cent. Notice also the bronze candelabra of 1577, and the beautiful woodwork of the choir. The adjoining *cloister was erected in 1532: in it is the sarcophagus of Doge *Andrea Contarini* (d. 1382). It was during his reign that the Venetians recovered their supremacy over the Genoese by the victory of *Chioggia* (1380). *Francesco*, the last of the *Carraras*, was buried here, but nothing remains to show his resting-place. In the cloister are some scanty remains of frescoes by *Porde none*, as to which the story runs that he was armed as he worked, for fear of being attacked by *Titian*. This ch. has a good brick campanile.

In the square of *S. Stefano*, W. side, stands the *Palazzo Loredano*; and in the S.E. corner the *Palazzo Morosini*. Near this the great *Palazzo Pisani*. (see under *Palaces*).

I Tolentini (*S. Nicolo da Tolentino*), W. of the *Frari Ch.*, "is perhaps one of the best works of *Scamozzi*. The front is a handsome portico of six Corinthian columns, but the leaves of the capital are uncut—perhaps they have never been finished; and an opening in the middle of the pediment is disagreeable. The inside consists of a nave with three chapels on each side, a transept with a dome at the intersection, and a choir somewhat narrower than the nave."—*Woods*. The design of the façade was, however, altered by *Andrea Tirali*, by whom the building was completed after the death of *Scamozzi*. In the first chapel on the rt. are two pictures on the side-walls, by *Il Padovano*, representing actions of *St. Andrea Avellino*. And on the side-walls of the 3rd chapel are *Herod* and *Herodias*, and the *Beheading of John the Baptist*, by *Bonifazio*. On the l. hand in the principal chapel is a monument to *Patriarch Morosini* (died 1678), by *Parodi*, a pupil of *Bernini*.

San Trovaso (or more properly *San Gervasio e San Protasio*), near the Academy, a design of the Palladian school, built in 1583. There are many pictures. In the Chapel of the Holy Sacrament is a rich-sculptured altarpiece in the style of the Renaissance, probably by one of the *Lombardi*, 1540; and there are sculptures in the same style at the 4th altar on the rt. At the first altar on l., three reliefs of singing angels from the *Lombardi* school. The Crucifixion in the chapel on rt. of the high altar is by *Domenico Tintoretto*; the Temptation of *St. Anthony*, in a chapel on the l., the Last Supper, and the Washing of the Feet of the Apostles, in that of the Sacrament, both by *Jacopo Tintoretto*.

San Zaccaria*, E. of the Piazza di *San Marco*. This ch. is in a remarkable transition style, built between 1456 and 1515, by (?) *Antonio di Marco*. The western front seems to have been added later, but the rest of the building is in a sort of pointed style. The *statue of *St. Zacharias* over the entrance is by *A. Vittoria*. The handsome interior is Gothic in the choir, and semi-Byzantine in the nave. The continuation of the aisle round the great altar in the form of a five-sided tribune, with circular arches below and pointed ones above, is remarkable. The side-aisles are lofty, the clerestory windows minute. A fine picture of the *Virgin and Child*, and 4 saints, by *Giovanni Bellini*, 1505, stands over the 2nd altar on l. It was taken to *Paris*, 1797, transferred from panel to canvas, and has been badly restored, especially in the upper part of the *Virgin* and angels: it was returned in 1815. In the large chapel of *St. Athanasius*, formerly used by the nuns as a choir are the *Birth of St. John the Baptist*, by *Tintoretto*, and the *Virgin* surrounded by the Apostles, attributed to **Palma Vecchio*. The three altars in the side-chapel of *S. Tarasio* are richly decorated with wood carvings and paintings, and are valuable specimens of 15th-cent. Venetian art. The three *Anconas* in compartments were painted by *Giovanni* and *Antonio da Murano* (1443), the carvings by *Ludo-*

vico da Friuli. The frescoes on the semi-dome are much damaged, and were painted in 1442, probably by *Jacopo Bellini*, one of the few remaining works of the father of Gentile and Giovanni. In a chapel behind the high altar is a small and badly-lighted picture by *Giov. Bellini*, a Circumcision, of which there are replicas or old copies in numerous galleries. Indeed, this picture is assigned to *Bissolo* by Crowe and Cavalcaselle. On the rt. of the door leading into the sacristy is the *monument of Aless. Vittoria (d. 1608), designed and partly executed by himself. The statuettes of the Baptist and of another saint in front of the high altar are by him. The walls of this ch. are covered with large pictures of no great moment as works of art. In the square in front of this ch. Doge Pietro Tradenico was murdered in 864, and in the old ch. built 827, of which the present crypt is part, were interred the 8 doges of Venice who lived between 836 and 1172; in the present one is the *monument of Marco Sanudo (d. 1505), by (?) *Leopardi*.

Sta. Maria Mater Domini. This little ch. contains, over the 2nd altar, rt., a *Martyrdom of Sta. Christina, a sweet picture by *V. Catena*—his masterpiece.

SCUOLE.

These semi-religious confraternities, of which there were five, were associations composed principally of laymen, but acting by authority of the Church. They effected most of the objects for which our modern benevolent and charitable institutions are founded, and became very opulent by the private contributions, gifts, and legacies which were bestowed upon them. The buildings in which they assembled are amongst the most remarkable monuments, not of the government, but of the people of ancient Venice, for the foundations were in the strictest sense voluntary and private.

Of these buildings the most remarkable are the *Scuola di San Rocco* (see above under Ch. of San Rocco), the *Scuola di S. Marco* (see above under

Ch. of SS. Giovanni and Paolo); and the *Scuola di S. Giorgio dei Schiavoni* (see above under the church of the same name). Besides these there are the *Scuola di S. Giovanni Evangelista*, erected 1481 near the ch. of that saint, with a fine staircase and hall, now stripped of its pictures; and the *Scuola di San Teodoro* (now a furniture store), near the Ch. of S. Salvatore.

MUSEUMS AND PICTURE GALLERIES.

**ACCADEMIA DI BELLE ARTI, in the ancient *Convent scuola* and *Ch. of Sta. Maria della Carità* (open on Sundays and feast or holy-days, from 10 till 3; on week-days from 9 to 4, 1 fr.).

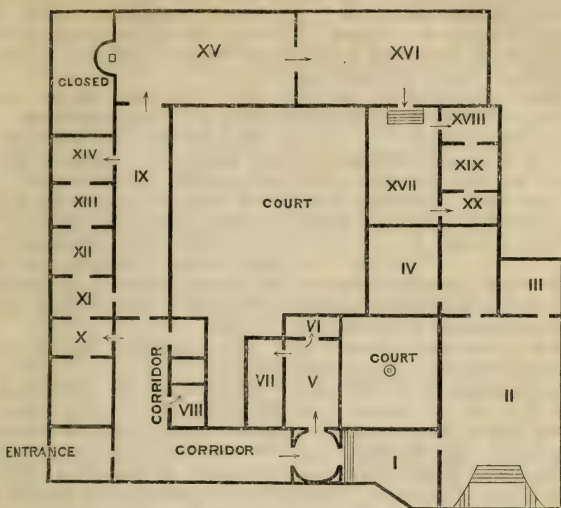
N.B.—By means of the adjoining iron bridge over the Grand Canal, the Academy may be reached in a few minutes from St. Mark's ch. *vià* S. Maria Zobenigo and the Campo S. Stefano.

The greater part of the original building, designed by *Palladio* in 1552, was burnt down in 1630, the only portions of his edifice now standing being a well-proportioned square hall; formerly the sacristy of the ch., and now one of the drawing-schools. On the suppression of the convent, the buildings were for some time occupied as a barrack, but in 1807, Napoleon having decreed the formation of an academy of fine arts, they were arranged for that purpose.

The Accademia consists of the schools necessary for such an institution, which occupy the ground-floor round the ancient cloister; and of the *Pinacoteca* on the first floor, in a succession of fine rooms, to which considerable additions have been made of late years, and consisting of a collection of pictures, chiefly of the Venetian school, such as is not to be found elsewhere. The Catalogue (1 fr.) gives the name of the painter, the subject, the locality where the painting originally stood, and its dimensions.

The façade, in Istrian marble, was designed by *Giorgio Massari*. The entrance is by the great court, and on the first floor, at the extremity of a

PLAN OF THE ACCADEMIA PICTURE GALLERY AT VENICE.



I. Paintings of the 14th and 15th centuries.

II. Hall of the Assumption of Titian.

III. Small Hall.

IV. Drawings of the old Masters.

V., VI. Pinacoteca Contarini.

VII. Wood Sculptures.

VIII. Recent acquisitions.

IX. Smaller Paintings of various schools.

X. to XIV. Sale Palladiane.

XV. to XVII. Sale Nuove. Larger Paintings of the Venetian School.

XVIII., XX. Modern Paintings of ditto.

XIX. Paintings of the 18th century.

short corridor, is the Vestibule (*b* of plan), which contains some specimens of sculpture, a group of Chiron, a statue of Adonis, and a bust of Titian, all by *Rinaldo* of Rome.

Sala I. (delle Antiche Pitture).—The roof is an elaborate specimen of painted and gilt wood-carving of the Renaissance. The hall contains 23 specimens of the early Venetian school, of great interest in the history of art.

4, 6, 7. *Marco Basaiti*, St. James, St. Anthony, and a Dead Saviour.

3. **Lorenzo Veneziano* and *Francesco Bissolo*, dated 1458, an altar-piece in several compartments, the Annunciation in the centre.

8. *Giovanni* and *Antonio da Murano* (1440), Coronation of the Virgin.

N. Italy.—1877.

"Towards the middle of the 15th cent., those splendid altar-pieces issue from an atelier at Murano, which show, even in the Gothic frames which enclose them, the desire to produce the most brilliant effect of richness. They are signed *Johannes* and *Antonius* of Murano. *Johannes* is several times called *Alamannus*, and was doubtless a German: *Antonius* belonged to the family of *Vivarini*, afterwards famous as artists."—*Cic.*

11, 13. *Vincenzo Catena*, St. Augustine and St. Jerome. The influence of *Vivarini* on this artist's style is perceptible.

10, 15. *Alvise Vivarini* the elder, St. Matthew and St. John the Baptist. This artist flourished at the close of the 15th cent.

16. An altar-piece of many compartments: the central, representing the *Coronation of the Virgin, is by Stefano Piovano, with the date 1380.

21. *Luigi Vivarini*, Sta. Chiara.

23. **Giov. di Alemagna* and *Antonio da Murano*, the Virgin enthroned under a canopy supported by angels, with the four Doctors of the Church by her side, dated 1446.

"There is a German influence recognizable in this beautiful calm Virgin; the tender flesh-tints recall Gentile da Fabriano, who lived a long time in Venice."—*Cic.*

Sala II. (dell' Assunta).—The fine gilt and carved roof of this hall, which was the principal room in the convent, is supposed to have been executed by *Fra. Cherubino Ottali*, in the 15th cent. The painting of St. Nicholas, Bishop of Mira, in the centre, is by *P. Veronese*, and the four Prophets by *D. Campagnola*, the Prodigal Son, and the figures of Faith, Truth, and Justice, by *Jacopo Tintoretto*. Round the cornice are portraits of the most celebrated artists of the Venetian school, by pupils of the Academy 1849 to 1855. Here are the *chefs-d'œuvre* of the Venetian school.

24. ***Titian*: the Assumption of the Virgin, somewhat blackened by candles and incense; it was painted in 1516 for and stood over the high altar in the Ch. of the Frari, and on account of the place being so high up the Apostles are represented somewhat from below. "In this picture Titian has employed the whole power of his palette, from its brightest and purest light to its richest and deepest tone. The composition divides itself into 3 compartments of unequal size; the largest in the centre, where is the subject of it, the Assumption of the Virgin. Her action is grand and devout, her character maternal, the arrangement of her drapery such as to produce a full and fine form. It is a glorious work, its power of colour is immense—far beyond that even of any other picture of Titian."—*Phillips, R.A.*

"In the middle of his career, Titian

made an effort to produce an altar-piece without compare. . . . The expression of the Virgin is one of the highest inspirations which art can boast; the last earthly bonds are burst, she breathes celestial happiness."—*Cic.*

25. *Tintoretto*, Adam and Eve taking the Forbidden Fruit.

27, 28, 29. *Bonifacio*, St. Mark, St. Bruno, St. Catherine, St. Barnabas, and St. Sylvester, 1562.

31. **Marco Basaiti*, the Calling of the Sons of Zebedee, 1510.

33. *Titian*, the Deposition; Titian's last work. He died of the pest whilst completing it in his 99th year, 1576, and it was finished by *Palma Giovane*.

34. *Bonifacio*, SS. Antonio and Mauro.

35. *Titian*, the Visitation of St. Elizabeth, said to have been begun when he was only 14 years of age. We have thus here, almost juxtaposed, the works of the great chief of the Venetian school at an interval of more than 80 years; a circumstance unique in the history of painting.

36. *Tintoretto*, the Resurrection, and three senators, good portraits.

37. *Giorgione*, St. Mark staying miraculously the Tempest. Crowe and Cav. think this is not a genuine work. (See Kugler's *Handbook of Painting*.)

The subject of this picture is a story very characteristic of the superstitious age in which it was believed, and often referred to in the works of art at Venice. "In the year 1341 an inundation of many days' continuance had raised the water three cubits higher than it had ever before been seen in Venice; and during a stormy night, while the flood appeared to be still increasing, a poor old fisherman sought what refuge he could find by mooring his crazy bark close to the *Riva di San Marco*. The storm was yet raging, when a person approached and offered him a good fare if he would but ferry him over to *San Giorgio Maggiore*. As the stranger promised to guard him from harm, he at last consented. The passenger landed, returned with

a companion, and ordered him to row to *San Nicolo di Lido*. The astonished fisherman again refused, till he was prevailed upon by a further assurance of safety and excellent pay. At *San Nicolo* they picked up a third person, and then instructed the boatman to proceed to the Two Castles at Lido. Scarcely had they gained the strait, when they saw, a galley rather flying than sailing along the Adriatic, manned (if we may so say) with devils, who seemed hurrying, with fierce and threatening gestures, to sink Venice in the deep. The sea, which had hitherto been furiously agitated, in a moment became unruffled, and the strangers, crossing themselves, conjured the fiends to depart. At the word the demoniacal galley vanished, and the three passengers were quietly landed at the spots at which each respectively had been taken up. The boatman, it seems, was not quite easy about his fare, and, before parting, he implied pretty clearly that the sight of this miracle, after all, would be but bad pay. 'You are right, my friend,' said the first passenger; 'go to the Doge and the *Procuratori*, and assure them that, but for us three, Venice would have been drowned. I am St. Mark, my two comrades are St. George and St. Nicholas. Desire the magistrates to pay you; and add, that all this trouble has arisen from a schoolmaster at *San Felice*, who first bargained with the Devil for his soul, and then hanged himself in despair.' The fisherman, who seems to have had all his wits about him, answered that he might tell that story, but he much doubted whether he should be believed: upon which St. Mark pulled from his finger a gold ring, worth about five ducats, saying, 'Show them this ring, and bid them look for it in my Treasury, whence it will be found missing.' On the morrow the fisherman did as he was told. (See P. Bordone's picture in the first *Sala Nuova*, No. 492.) The ring was discovered to be absent from its usual custody, and the fortunate boatman not only received his fare, but an annual pension to boot. Moreover, a solemn proces-

sion and thanksgiving were appointed in gratitude to the three holy corpses which had rescued from such calamity the land affording them burial."—*Ven. Hist.*

38. **Giovanni Bellini*, the Holy Family, with 6 saints, and 3 angels playing on musical instruments, "illustrates the culminating point of his career."—*Crowe and Cav.*

45. **Tintoretto*, the Venetian Slave delivered by St. Mark, one of the wonders of this school of painting: All is motion, animation, and energy. "The artist tries for foreshortenings of the most difficult kind, and betrays, for instance, in the ugly Saint floating head downwards, that all higher considerations are nothing to him, as long as he has the opportunity of displaying his mastery of external means. Rubens studied much from this picture." *Cic.*

47. *Padovanino*, the Marriage at Cana; considered his best work, 1682.

51. *Tintoretto*, the portrait of Doge Luigi Mocenigo.

54. **P. Veronese*, the Virgin above, surrounded by saints, amongst whom St. Dominick distributing roses, in allusion to the rosary, and numerous portraits, probably of members of the confraternity for whom it was painted, was, like many of its neighbours, carried off to Paris.

55, 57. **Bonifazio*, the Judgment of Solomon (1533), the Adoration of the Magi.

63. **Tintoretto*, the Death of Abel, "one of the most wonderful works in the whole gallery; the Adam and Eve on the rt. (No. 25) of it is hardly inferior, and both are more characteristic examples of the master, and in many respects better pictures, than the much-vaunted Miracle of St. Mark."—*Ruskin.*

Sala III.—A small room behind the Assunta Hall. The Prodigal Son, and the Cardinal Virtues, on the ceiling, by *J. Tintoretto*, formed the vault of the Hall of the 3 Inquisitors of State in the Ducal Palace.

[Here are placed temporarily the

*Supper at Emmaus, by *Giov. Bellini*, from S. Salvatore, and *Tobias and the Angel, by *Cima di Conegliano*, from the Abbazia.]

66. *Salviati*, Baptism in the Jordan.

70. *N. Ranieri*, the Erythrean Sibyl.

75. *Tintoretto*, St. Mark.

Returning through the hall of the Ancient Paintings to the vestibule, we enter

The *Pinacoteca Contarini* (Sale V., VI.), a collection of more than 270 pictures formed by the late Count Girolamo Contarini, who bequeathed them (1843) to the Academy.

84. **Palma Vecchio*, Christ and the Widow of Nain.

94. **Giov. Bellini*, Madonna and Child, 1487.

96. *Marco Marziale*, the Supper at Emmaus, dated 1506; highly finished, and very interesting; it displays, according to Crowe and Cav., a strong German element, derived from A. Dürer.

110. **Andrea Cordegliaighi* (or *Pordenone*?), Madonna, Child, St. John Baptist and St. Catherine—a good example of colour.

117. *Fr. Bissolo*, The Dead Christ and angels.

124. **Vincenzo Catena*, Madonna, with St. John Baptist and St. Jerome (painted by *B. Diana*, according to Crowe and Cav.).

125. **Cima da Conegliano*, Madonna and Child, with St. Paul and St. John.

132. *Boccaccino da Cremona*, Madonna and Child, with St. Peter, St. John Baptist, St. Catherine, and St. Rosa.

133. *Polidoro Veneziano*, Madonna and Child, with the Baptist and an angel. (See No. 386, by the same painter.)

138. *Morone*, Lady's portrait.

151. **Jacques Callot* (?), the Fair of Impruneta near Florence.

168. *Tintoretto*, Portrait.

In the inner room is a series of

small allegorical paintings, 234–238, by **Giov. Bellini*, which were originally encased in a piece of furniture. In this room are also several pictures by (?) the French painter, *Jacques Callot*.

In a neighbouring corridor (Sala VII.) have been placed some sculptures in wood, chiefly ebony, executed by *Brustolon*, about 1750, for the patrician Pietro Venier, &c.

Opening out of the corridor, IX., is a small room (VIII.), in which have been placed pictures chiefly from the *Manfrini* collection.

254. *Lor. di Credi*, Holy Family: "probably by *Raffaellino del Garbo*, touched all over."—*Crowe and Cav.*

260. *Vandyke*, Portrait.

261, 261. *Moretto*, St. Peter and St. John Baptist.

263. *Canaletto*, View of the Scuola of St. Mark.

264. *Antonello di Messina*, Christ at the column.

266. *Holbein* (?) Girl's portrait.

272. **Buonconsigli*, Three saints.

273. ***Mantegna*, St. George (1465).

In the long corridor (Sala IX.) hang—

280, 281. **Hondekotter*, Fowls.

295. **Tintoretto*, Portrait of Antonio Capello.

300. *B. Schedone*, Deposition.

307, 309. **Vandyke*, Boy's portrait, Sleeping boy.

313. **Giov. Bellini*, Madonna and Child (6 scarlet cherubs are introduced, each on his own cloud).

315. *C. Engelbrechten*, Crucifixion.

318. *G. Schiavone*, Madonna and Child.

319. **Titian*, Portrait of Jacopo Soranzo, 1514.

324. *Pordenone*, Angels.

326. *Bonifazio*, The Madonna and Child.

348. *Bernardo Darentino*, The Nativity.

349. **Antonello da Messina*, The Madonna addolorata.

350. *Titian*, Portrait of Priamo da Lezze.

352. *Tommaso da Modena*, St. Catherine (signed and dated 1351, but?).

356. *Antonello da Messina*, The Virgin reading: signed, but "may have been done by *Basaiti*."—*Crowe and Cav.*

Parallel with the corridor is a series of 5 rooms (X. to XIV.) with a miscellaneous collection of pictures.

Sala X.—361. *Bart. Montagna*, Madonna and 2 saints.

366. **Titian*, St. John the Baptist in the Desert. "A noble head, perhaps somewhat nervously suffering with the expression of sorrow."—*Cic.*

368. *Bonifacio*, Adoration of the Magi.

372. *Giov. Bellini*, Virgin and Child, partly repainted.

Sala XI.—385. *V. Catena*, Virgin and Child, with 2 saints (by *B. Diana* in the opinion of *Crowe and Cav.*).

386. *Polidoro Veneziano*, Virgin and Child, with 2 saints and a worshipper.

389. *Lorenzo Veneziano*, dated 1371. This picture formed the centre of an Ancona, in 5 compartments. The other parts are numbered 373, 374, 391, 392.

Sala XII.—394. **N. Semitecolo*, Coronation of the Virgin, signed 1351: "the ablest Venetian artist of the 14th cent."—*Crowe and Cav.*

Sala XIII. contains the pictures bequeathed 1850 to the Academy by the Countess Renier.

421, 429. *Cima da Conegliano*, Madonna and Child in a landscape, Deposition.

424. ***Giov. Bellini*, Madonna with St. Paul and St. George.

433. *G. B. Morone*, Portrait.

435. *F. Bissolo*, Virgin, St. Simeon, and other saints.

436. **Giov. Bellini*, Virgin and

Child, with Mary Magdalene and St. Catharine.

Sala XIV.—441. *Tintoretto*, Portrait of Marco Grimani.

443. *Giacomo Bellini* (father of Giovanni and Gentile), Madonna and Child.

447. *Lazzaro Sebastiani*, 3 saints.

452. *Garofalo*, The Virgin in glory, with St. Peter, St. Paul, St. John, and St. Augustine, 1518.

456. **Cima da Conegliano*, The Redeemer, St. Thomas, and St. Magnus.

The following large halls belong to the new part of the building:—

Sala XV.—The painting on the ceiling, of St. Helena discovering the Cross, is by *Tiepolo*. The original model of Canova's group of Hercules and Lycas is here.

486. *Pordenone*, Madonna of Mount Carmel and Saints.

487. ***Titian*, The Presentation of the Virgin in the Temple. This picture was in the old buildings of the suppressed Scuola della Carità. (A similar arrangement of the figures is to be seen in *Carpaccio's* picture, No. 353, Brera Gallery, Milan.) "The real subject is nearly overlaid by the crowd of accessory motives, which are indeed represented with astonishing freshness and beauty," *Cic.* The Virgin is merely a pretty little round-cheeked girl, totally devoid of dignity or sublimity. The old woman with the eggs in the foreground is a very powerful production, and seems to negative the assertion that this is one of the earliest works of the master.

488. **V. Carpaccio*, Presentation of the Infant to Simeon, signed and dated 1510. "The child is conceived in Bellini's manner," *Cic.*

489. *Paolo Veronese*, The Annunciation.

490. **Pordenone*, S. Lorenzo Giustiniani, St. John Baptist, St. Francis d' Assisi, and St. Augustine, considered the master's best work, but "produces a somewhat studied dramatic effect; the Santa Conversazione,

in spite of all the various looks and gestures, looks as if they did not quite know what to say to each other," *Cic.*

492. **Paris Bordone*, The Fisherman presenting the Ring received from St. Mark to the Doge (the story is told in connection with Giorgione's picture, No. 37). "We owe to Bordone the most beautifully painted ceremonial picture which exists anywhere," *Cic.*

494. **Leandro Bassano*, The Raising of Lazarus.

495. **Rocco Marconi*, Deposition; the painter's masterpiece.

500. **Bonifazio*, The Feast of the Rich Man; very rich in colour. The young woman playing the guitar is especially admirable; "most attractive as a romance picture, and on the whole a most important production," *Cic.*

503. *Tintoretto*, Virgin and Child, with 4 portraits of senators.

505. **Bonifazio*, Christ enthroned, with David and other saints (1530); rich colouring.

513. *The heirs of Paul Veronese!* The Supper in the house of the Pharisee, a large picture in every way inferior to the works of Paul Veronese himself.

519. **Paolo Veronese*, The Virgin, St. Joseph, St. John Baptist (very fine), St. Giustina, St. Francis, and St. Jerome; one of the best works of the master.

Sala XVI.—529. **Gentile Bellini*, The Recovery, by Andrea Vendramin, of a piece of the true Cross dropped into the Canal near San Lorenzo. This is a very interesting picture, and a worthy pendant to the procession, No. 555, because of the numerous portraits and variety of costume which it exhibits; signed and dated 1500. Amongst other portraits is that of Caterina Cornaro, Queen of Cyprus, a portly dame in black, on the l. of the painting, the only personage wearing a crown; on the rt. is the painter himself and his family.

532 and 562. *Martino da Udine*, The Annunciation; pictures of tranquil and noble beauty, by this rare master.

533. **Vittore Carpaccio*, The Dream of St. Ursula, signed and dated 1475.

A series of pictures by the same artist, and numbered *537, 539, 542, 544 (signed 1490), 546, 549, 552 (signed 1515), *554, 560 (1491), represent the history of St. Ursula and the 11,000 virgins, and was formerly in the Scuola of the saint at Venice. No. 559 is in oil, and was painted in 1515. It represents the martyrdom of 10,000 Christian soldiers on Mount Ararat, near Alexandria. "The traveller should examine carefully all the pictures by Vittor Carpaccio and Gentile Bellini, which represent scenes in ancient Venice; they are full of interesting architecture and costume."—*Ruskin.*

534. *Basaiti*, Christ in the Garden, signed 1510, "a lovely example of the religious school."—*Ruskin.*

535. *Bartolomeo Montagna*, Our Lord between St. Roch and St. Sebastian.

541. **F. Bissolo*, Christ exchanging the crown of thorns of St. Catharine of Siena for a crown of gold.

347. **P. Veronese*, Our Saviour in the house of Levi, signed and dated 1572; an immense picture, only second in size to the Marriage of Cana, in the Louvre, and formerly in the refectory of the monastery of SS. Giovanni e Paolo.

548. *Giovanni Mansueti*, Miracle of the Holy Cross. Like Sebastiani, Mansueti was a scholar of Carpaccio, and his works also chiefly relate to the miracles supposed to have been wrought by means of the Cross.

555. **Gentile Bellini*, Procession and miraculous Cure in the Piazza di San Marco; very interesting, as showing the state of the Piazza in 1496, and exhibiting the costume of the period in many animated figures. It bears the author's name, "GENTILIS BELLINI VENETI EQUITIS; CRUCIS AMORE INCENSUS, OPUS 1496."

561. *Luigi Vivarini*, The Virgin and Child with saints, 1480.

564. *Carpaccio*, A miracle performed by the Patriarch of Grado, healing a Demoniac by means of the relics of the Cross. There is a view of the old

Ponte di Rialto in this picture, as it stood at the end of the 15th cent.

Sala XVII.—566. *Dom. Tintoretto*, Portrait of a procurator, 1595.

572. **Bonifazio*, Adoration of the Magi.

580. **Benedetto Diana*, Virgin and saints: "one of his most characteristic pieces."—*Crowe and Cav.*

582. **Cima da Conegliano*, Virgin and Child enthroned, with 5 saints.

586. *Bonifazio*, St. Benedict and St. Sebastian.

593. **Palma Vecchio*, St. Peter and 3 saints. "None of his works was executed with more energy and force than this."—*Crowe and Cav.*

597. *Charles Lebrun*, the Magdalen at the feet of our Lord: this painting was given by the French Government. in 1815, to Venice, in exchange for the Last Supper, by *P. Veronese*, now in the Louvre, a most inadequate compensation for so great a loss.

Sale XVIII. and *XX.* contain modern paintings, chiefly works of pupils of the Academy; the central one (*XIX.*) paintings of the last cent.

Drawings by the Old Masters. In *Sala IV.*, connected with *XVII.*, and open Tues. and Sat. 12 to 3, is a small collection of framed *drawings by *Raphael*, *M. Angelo*, *Leonardo da Vinci*, and others. A catalogue of them is sold by the porter. There are also here some reliefs in bronze, 4 alto-reliefs, probably by *Ricci*, of Padua. Here also is to be seen a vase of red porphyry, containing the right hand of *Canova*, with his chisel above.

MUSEO CORRER, in the Palazzo Correr, an unfinished 16th-cent. building, on the Grand Canal (*open* on Mon., Wed., and Sat., from 10 to 3). This miscellaneous collection was bequeathed, 1832, by Count Correr, to the municipality. It is intended to remove the whole to the neighbouring Fondaco de' Turchi. At present they are cramped for space, in consequence of large additions obtained by purchase and bequest. The catalogue is imperfect, and no new one will be pre-

pared until the objects are arranged in the new locality. The collections embrace—

1st, on the ground-floor, some antique and mediæval marbles: *Obs.* the curious mouth of a well, 9th cent.

2nd. Venetian armour and weapons; the best are of the 16th and 17th cents.

3rd. Pictures, many of them of little art value. The more important are—1st floor, Room I.: *V. Carpaccio*, Salutation; *Mantegna* (?), the Transfiguration; **Giovanni Bellini*, portrait of Doge G. Mocenigo (d. 1485); **Gentile Bellini*, portrait of F. Foscari (d. 1457), and another portrait of a young man. *Marco Basaiti*, Christ in the Tomb.

Room II. *Marco Palmezzano*, Christ bearing the Cross.

Room III. Some pictures of old Venetian masters (the pretended portrait of Cæsar Borgia, by *L. da Vinci*).

Room IV. Amongst the original drawings are some by *P. Veronese*, *Guercino*, *Longhi*, &c.

Amongst the *engravings* is the very curious one on wood of Venice, dating from A.D. 1500: it is generally supposed to have been executed for the German banker Kolb, by Giacomo de' Barbari, and consists of 6 pieces juxtaposed. Amongst the *sculptures* a bust of Paolo Greggo, governor of Negropont in 470, by *Tiziano Aspetti*, and a *kneeling doge, by *Pietro Lombardo*. The bronzes include a bust of Giovanni Bellini, and a beautiful candelabrum by *Aless. Vittoria*. There is an interesting series of the sequins of Venice from the middle of the 13th cent. to Francis II. of Austria, in 1848; of the coins of the last Republic in 1848; of seals, &c., &c. The collection of *majolica* is small but good: *obs.* the specimens by Andreoli or Maestro Georgio of Gubbio; a series of 10 specimens by Maestro Xanto of Urbino (1531-34); 9 by Orazio Fontana of Castel Durante, the supposed author of the celebrated medicine-pots now at Loreto; and 17 plates of **Faenza* ware, dated 1481. Several

good specimens of Murano painted glass (a goblet of blue glass with figures, 1400), of Limoges and German enamels. Amongst the miscellaneous articles are the flags of the Bucentoro; several modern pictures relative to Venetian history; and in the *Sala Canova*, a kind of memorial to Canova, consisting of some of his early paintings, drawings, and models; Canova's mask, taken after his death; the great sculptor's working tools; and two *baskets of fruit (formerly in the Palazzo Farsetto), his earliest work in sculpture, when he was only 14 years of age (1772).

4th. Bronzes, coins, sculptures, carved ivories, old glass, majolica, engravings, and miscellaneous curiosities.

5th. Ornithological and entomological specimens collected by Count Nicolo Contarini.

6th. Manuscripts.

Amongst them some canzoni of Petrararch, and a Portulano, or collection of marine charts, by Pietro Visconti of Genoa, executed in 1318, one of the oldest works of this kind in existence with a certain date.

PINACOTECA MANFREDINI. A small collection of pictures of minor importance, deposited in the buildings of the Ecclesiastical Seminary attached to the ch. of *Santa Maria della Salute*, to which establishment it was bequeathed in 1830 by its late owner (*open* daily, 2 fr.). *Obs.* head of St. John the Baptist, by *A. Durer* (?); *Holy Family, by *L. da Vinci* (?), bearing the arms of the Sforza Pallavicinis; two Angels, by *Filippino Lippi*; Adoration of the Magi, by *B. Peruzzi*; a Magdalen, by *Rembrandt*; a landscape, by *Domenichino*; finished sketches of Virgin, Child, and saints, of the upper part of the great picture at Bologna, by *Guido Reni*; a landscape, by *Gaspar Poussin*; Virgin, Child, and St. Ann, finished sketch, by *Guercino*; Christ at the Supper of the Pharisee, finished sketch, by *Domenichino*.

ARSENAL.—A vast establishment

at the east end of Venice, reached by the Rio del Arsenale at the E. end of the Riva degli Schiavoni. (Armoury, &c., *open* daily, 9 to 3; but special permission is required to visit the basins, the great rope-works, &c.)

The arsenal was founded in 1104, but attained its present dimensions, nearly 2 miles in circuit, between 1307 and 1320. Walls and towers battlemented and crenelated, attributed to *Andrea Pisano*, surround it. In the 16th cent. the number of workmen employed here exceeded 16,000; and as the safety of Venice depended on the arsenal, these *arsenalotti* had a special organisation and peculiar privileges, including the right of guarding all the important parts of the city, and of carrying the new chosen Doge during his first tour of the city. The principal *gateway, erected in 1460, as appears from an inscription upon the column on the l. side, is an adaptation of a Roman triumphal arch. An attic with a pediment was added in 1581, surmounted by a statue of St. Giustina, by *Girolamo Campagna*, in commemoration of the great battle of Lepanto, fought on the festival of that saint, 7th October, 1571. Near this entrance are two colossal lions of Pentelic marble, brought by Morosini from Athens in 1687. The most remarkable of them—that which is erect—stood at the entrance of the Piræus, which from this image was commonly called the Porto Leone. It is 10 ft. high, of very ancient workmanship. Engraven on this lion's shoulders and flanks are some Runic inscriptions, which were deciphered by the late Prof. Rafn of Copenhagen, as referring to the conquest of the Piræus by Hakon and Harold the Tall in 1040. (See *Quart. Rev.*, vol. cxxxv. p. 167). The head of the second of the lions is a restoration. Goethe refers to these lions in his poem beginning—

“Stehen zwei alt griechische Loewen.”

In the courtyard are some cannon of 1568, restored from Constantinople in 1873.

The Armoury was in part dispersed

by the French, and again by the Austrians in 1866; but has been rearranged, and contains some very interesting objects, many of which were brought from the Ducal Palace.—The great standard of the Turkish admiral, taken in the battle of Lepanto, of red and yellow silk.—Shield, helmet, and sword of the Doge Sebastiano Ziani, 1172–1178. Upon the first is represented the Rape of Helen: upon the last, an Arabic cipher.—Armour of *Gattamelata*, for man and horse, of fine Milanese workmanship of the 15th cent.—Fullsuit of Henry IV. of France, given by him to the republic in 1603 (the sword was stolen in 1797).—*Arbalètes*, or cross-bows, of remarkable power.—Helmets and shields of the ancient Venetian soldiery, of strange forms.—Quivers filled with arrows, perhaps used by the Stradiotes and other semi-barbarian troops of the republic;—instruments of murder and torture.—A species of spring pistol, in the shape of a key, with which it is said that Francesco di Carrara, the tyrant of Padua, was accustomed to kill the objects of his suspicion, by inducing them to take hold of it, when a poisoned point pricked their fingers.—Ancient artillery and fire-arms: a springal of iron, not cast, but composed of 11 pieces riveted together, and covered with exceedingly elegant arabesques, made by the son of the Doge Pasquale Cicogna, who flourished in the first half of the 16th cent.—*Monument raised to the republic in 1795 to the High-Admiral Emo (d. 1792), who commanded the expeditions against the pirates of Barbary in 1784, and bombarded Tunis with floating batteries. The bas-reliefs from his tomb, representing naval subjects, were brought from the Ch. of the Servites, when it was pulled down. The memorial, a rostral column surmounted by a bust, was made for the place where it now stands, and is interesting as being amongst the earliest works of *Canova*, executed at Rome in 1795.—Statue of Vittorio Pisani (d. 1380), of the 14th cent. Near the top of the stairs is a mortar, of cords bound round with leather, used by

Zeno at the siege of Chioggia. There is also here the executioner's sword with which Marino Faliero was decapitated.

The *model-room* still contains some curious materials for the history of naval architecture. The collection was once exceedingly rich and important, but the revolutionists at the close of the last cent. destroyed a great portion.—Model of the *Bucentoro* (as built in 1728), the vessel from which the Doge annually, on Ascension Day, espoused the Adriatic, and which, after having successively served as a gun-boat and a prison, was burned in 1824. The ceremony of the espousal, which took place off the Lido entrance to the Laguna, and was intended as a continued assertion of the right of the republic to the dominion of the Adriatic, has been traced back to the time of Doge Pietro Orseolo in 998.—The model of the ring is also here which was used for the purpose, and given by Pope Alexander III. to Doge Ziani in 1177.—Model showing the piles on which Venetian houses are built;—a map of Venice, by Albert Durer, very curious;—charts of 1577.

The arsenal contains 4 basins, 2 large and 2 small. These are nearly surrounded by dry docks, building slips, and workshops. The roofs are supported by ancient arches, lofty and massive, some circular, some pointed, standing upon huge cylindrical pillars, with angular leafy capitals. The columns are sculptured with numerous shields and inscriptions, some of which are in the ancient Venetian dialect. The rope-walk (*Corderia della Tana*) dates from 1579, having been erected by Doge N. da Ponte: it is 346 yards long, and is supported by 92 Doric pillars.

Long before the fall of Venice the arsenal displayed all the decrepitude of the state. When the French entered Venice in 1797, they found 13 men-of-war and 7 frigates on the stocks. This enumeration seems respectable; but of these vessels, none of which were completed (nor were there any sufficient stores or materials for the purpose), two had been begun in 1752,

two in 1740, two in 1732, and the remainder at subsequent periods, so that, if the one most advanced could have been launched, she would have attained the respectable age of 75 years. The establishment by the Austrian Government of naval stations at Trieste, and especially at Pola on the island of Istria, tended to destroy its importance, but the annexation of Venice to Italy, has revived it again, and at present the arsenal employs about 2000 workmen, and ranks third in importance in the kingdom; but affords a scanty memorial of the operations which so struck the fancy of Dante, as to furnish the subject for one of his most strange and striking similes:—

“Quale nell’ arzanà de’ Viniziani
Bolle l’ inverno la tenace pece
A rimpalmar li legui lor non sani
Che navicar non ponno: e’n quella vece
Chi fa suo legno nuovo, e chi ristoppa
Le coste a quel che più viaggi fece;
Chi ribatte da proda, e chi da poppa;
Altri fa remi, e altri volge sarte;
Chi terzeruolo ed artimon rintoppa;
Tal, non per fuoco, ma per divina arte,
Bollha laggiuso una pegola spessa.”
Inferno, xxi. 7–18.

“As in the arsenal of Venice boils
Tenacious pitch in winter, to repair
The bark disabled by long watery toils;
For since to venture forth they are afraid,
One here a vessel builds, another there
Caulks that which many voyages hath
made;
One strikes the prow—one hammers at the
poop,—
One mends a main, and one a mizen
sail.—
One shapes an oar, another twists a rope;
So, not by fire beneath, but art divine,
Boil’d up thick pitch throughout the
gloomy vale.”

WRIGHT’S *Dante*.

THE **GRAND CANAL AND ITS PALACES.

From the Piazzetta on the Molo, proceeding up the Canal Grande or Canalazzo, the traveller will see, nearly opposite to the Piazzetta, the island and church of *San Giorgio*, and adjoining this, and enclosed by a sort of mole with a lantern tower at each end, the original *Porto Franco*, whilst to the westward is the long canal and Island of *La Giudecca*,

1. On entering the Grand Canal, the *Dogana del Mare*, built by *Benoni*, 1667, surmounted by a gilt figure of Fortune, is seen, on the point of land dividing the Grand Canal from that of the *Giudecca*: beyond this is the *Ch. of S. Maria della Salute*, with the neighbouring desecrated *Church of S. Gregorio*, possessing a fine 15th-cent. Gothic choir.

rt. After passing the gardens of the Royal Palace and the pavilion, in a classical style, built by Napoleon, at the entrance of the canal, is the *Palazzo Giustiniani*, now the *Europa Hotel*, and beyond it the *Palazzo Trèves* (formerly *Emo*), of the 17th cent., containing a collection of pictures by modern artists, and two fine colossal *statues by *Canova*, of *Hector* and *Ajax*, which strangers are permitted to see (fee 1 fr.). A little farther is the **Palazzo Contarini Fasan*, with a narrow façade restored 1857; but its beautiful windows and balconies render it an exquisite specimen of Gothic of the 14th cent. Close by, on the same side, is the *Palazzo Ferro*, also of the 14th cent., which, with the adjacent *Palazzo Fini*, 1688, is now the Grand Hotel. The **Palazzo Corner*, built by *Sansovino*, in 1532, has a façade of three orders—Doric, Ionic, and Composite. It is now occupied by the Prefect of the province, and the interior was altered after a fire in 1817. Further on,

On 1. *Palazzo Dario*, in the style of the *Lombardi*; a fine specimen of the decorated fronts of the 15th cent., incrustated with coloured marbles and bearing the inscription “Genio Urbis Johannes Darius.” Beyond this is *Salviati’s* mosaic manufactory; and then comes the **P. Manzoni*, of the 15th cent. Further on, with a quay in front, is the *Accademia delle Belle Arti* and the brick ch. of *La Carità*; opposite to which is the *Traghetto* or ferry of *San Vitale*, once the busiest ferry on the Grand Canal; but an unsightly iron bridge has been erected here (1855), by Mr. Neville, an English engineer. Proceeding on the

rt. **P. Cavalli*, now the property of the Count de Chambord, with its

Gothic windows of the 15th cent.; *P. Giustiniani Lolin*, of the 17th, by *Longhena*, and belonging to the Duchess of Parma. The Giustiniani family claim descent from the Emperor Justinian. In the 12th cent. the family was nearly extinct, but the Pope temporarily released from his vows the monk Nicholas, a member of the family, who married the daughter of Doge Vitale Michiel II., and subsequently returned to his convent. On the

1. *P. Contarini degli Scrigni*, with three orders—Rustic, Ionic, and Corinthian—by *Scamozzi*, 1609. The second of these 2 palaces is Gothic of the 15th cent. **P. Rezzonico*, Doric, Ionic, and Corinthian, by *Longhena*, 1680; the upper floor is 60 years later, by *Massari*. Pope Clement XIII. was a member of this family. Then follow 2 palaces of the *Giustiniani* family, in the Venetian style of the 15th cent., forming but one building. Next **P. Foscari*, which was built towards the end of the 15th cent., and attributed to *Bartolommeo Bon*, the architect of the Doge's Palace, and of the *Porta della Carta*. The tragic history of Doge Francesco Foscari is well known. Through the intrigues of the Laredano party, his son Giacomo was three times banished and finally died in exile. On his own deposition in 1457, after ruling for 35 years, the old man retired to his palace, but fell dead on hearing the bell announcing the election of his successor. Here, in 1574, Henry III. of France was lodged: it being then considered as the palace which, in all Venice, was best adapted for the reception of royalty. This beautiful edifice, which was falling into ruin, and becoming dilapidated, having served during the Austrian rule as a barrack, was purchased by the Municipality, and restored 1867. It is now used as the *Scuola Tecnica di Commercio*, intended for young men destined for the Consular service and for mercantile pursuits. The three palaces at this turn in the canal form a conspicuous group, and are a favourite subject with artists. Next

to the *P. Foscari*, but separated from it by the canal or *Rio di San Pantaleone*, is the *P. Balbi*, by *Aless. Vittoria*, in 1582, with 3 orders—Rustic, Ionic, and Composite. Behind it is seen the Campanile of the ch. of the *Frari*. The temporary building for the public authorities, who distributed the prizes at the regattas on the Grand Canal, was always erected by the side of the Balbi Palace, as it commands a view of both reaches of the great canal, and Napoleon I. witnessed the regatta in 1807 from this palace.

rt. The large **P. Grassi*, built by *Massari*, 1745, in 3 orders—Rustic, Ionic, and Corinthian—now the property of the Viennese banker, *Sina*, the *P. Moro Lin*, built 1570, by *Mazzoni*, and the **P. Contarini delle Figure*, built between 1504 and 1546, in the style of the *Lombardi*. The elevation has much fancy and elegance. Then follow 3 palaces of the *Mocenigo* family (16th cent.). In the middle one Lord Byron lived in 1818. He wrote some of his poems here, and here he received his friend Thomas Moore as his guest. Byron's writing-desk is still shown. The **P. Corner-Spinelli*, early 16th cent., by *Lombardi*, is on the same side, and belongs to the dancer Taglioni. On the

1. **P. Pisani a S. Polo*, built at the beginning of the 15th cent.; arabesque Gothic, but the latest of its kind. In this palace was *Paolo Veronese's* "Family of Darius," purchased, 1857, for our National Gallery, at the price of £13,560. The Pisani, though belonging to the second class of Venetian nobility, and strangers by origin, were amongst the most illustrious families of the republic. To this family belonged *Vittorio Pisani*, the great naval commander, who died in 1380, just after his skill and valour had saved the republic from imminent peril. *Palazzo Grimani a San Toma*, a noble building of the 16th cent., probably by *Sanmicheli*, now dismantled. *P. Barberigo della Terrassa*: the façade and entrance are in the *Rio di S. Polo*; only a wing and terrace are on the Grand Canal. The Barberigo collection of pictures, so celebrated for

its many Titians, was sold, 1850, to Russia. Here Titian painted his last picture at the age of 99. On the

rt. **P. Grimani*, now used as Courts of Justice, from the designs of *Sanmicheli*, middle of 16th cent., who unfortunately died before it was completed, in consequence of which some alterations for the worse were made in the design. It consists of 3 Corinthian orders exquisitely worked. It is one of the finest of the more modern palaces. *Sanmicheli*, who was employed to build it by *Girolamo*, father of the Doge *Marino Grimani*, had great difficulties to contend with, in consequence of the irregular form of the site, of which the smallest side fronts the Grand Canal. The *Grimanis* were originally *Vicentine* nobles, but after their removal to Venice they rose to high dignities in the state. Two doges were of this family—*Antonio* and *Marino*. Upon the election of the latter, 1595, his duchess, a lady of the *Morosini* family, was inaugurated with great splendour, according to the custom of Venice, in the case of a married doge. She was conducted from her palace to *San Marco*, clad in cloth of gold, wearing a golden crown, and, stepping into the *Bucentoro*, she was thus brought to the *Piazza*, where she landed, amidst the strains of martial music and peals of artillery. In the Ducal Palace she was enthroned amidst her ladies, and the balls and festivals of rejoicing lasted for weeks afterwards. Pope *Clement VIII.* presented her with the golden rose, blessed by the pontiff every year. According to the usage of the court of Rome, this rose is given only to sovereign princes, and the gift awakened, if not the suspicion, at least the caution of the senate. It had hitherto escaped notice that, although the doge were only the *beretta*, the crown of his consort was closed or arched, which was considered as the peculiar privilege of sovereign princes not owning any superior, and hence denied to the dukes of Milan, or the electors of the empire. The rose was, by order of the senate, taken from the *Dogaressa*, and deposited in the treasury of *St. Mark* ;

and the coronation of her successors no longer took place. Opposite on the

l. is *P. Donato*, of the Byzantino-Lombard style of the 12th cent., and the **Palazzo Tiepolo*, of which the architecture is of the 16th. The façade is of the Doric, Ionic, and Composite orders.

rt. **Palazzo Farsetti*, originally built by the *Dandolos* in the 12th cent., with additions of the 16th cent., now the *Municipio*. *Canova* received his first education in the school of painting and sculpture established here by the *Farsetti* family. Beyond this, *P. Loredan*, of the same style, also occupied by the *Municipio*. The royal arms sculptured in front are those of the King of Cyprus, who was lodged here by *Cornaro Piscopia* in 1363 and 1366. The *P. Bembo*, a fine building, erected between 1350 and 1389 ; on the site beyond stood the *P. Dandolo*, built by the Doge *Henry Dandolo*, of which a small but rich Gothic edifice of the 13th cent. adjoining, may have formed a part. And last of all, before reaching the Bridge of the Rialto is the *Palazzo Manin*, by *Sansovino*, 1560, restored by *Selva* : with a Doric, Ionic, and Corinthian front. It belonged to the last Doge of Venice, and is now occupied by the National Bank.

The ***Ponte di Rialto* was begun in 1588, in the reign of the Doge *Pasquale Cicogna*, *Antonio da Ponte* being the architect. His design was preferred to those by *Palladio* and *Scamozzi* ; but the edifice is more remarkable for its solidity and originality than for its beauty. In the 12th cent. the two sides of the canal were united by a bridge of boats ; but a wooden bridge was built in 1246, which was destroyed in a riot in 1310, and after being rebuilt, broke down in 1450, on the occasion of some festivities, and was then replaced by one with booths seen in *Carpaccio's* picture in the Academy (No. 564). This being considered unsafe, was replaced by the present structure of *Istrian marble*. *Sabellico* informs us it was so constantly thronged by passengers that there was hardly any

hour of the day when you could get along without difficulty. It was intended that the bridge should have been much more adorned than it is at present. The ornaments which it now exhibits are confined to the statues in the spandrels, of the Angel and the Virgin, or the Annunciation, and of the patrons of Venice, St. Theodore and St. Mark.

The span of the arch is about 91 ft., and the height from the level of the water is $24\frac{1}{2}$ ft.; it rests on 12,000 elm piles, and the width of the foot-way is 72 ft. This width is divided longitudinally into 5 parts—that is, into 3 streets or passages, and 2 rows of shops. The middle passage is 21 ft. 8 in. wide, and the 2 side ones near 11 ft. The number of shops on it is 24.

All the land on the rt. hand in passing up the canal forms the island of *San Marco*, that on the l. the island of the *Rialto*; and at this part of the canal, near the Rialto Bridge, on the l. hand, is the spot on which Venice as a city first existed. Even till the 16th cent., and perhaps later, "*Rivo alto*" was considered as the city in all legal documents, and distinguished as such from the *State* of Venice: and of all the islands upon which the city now stands, it is the largest. After the population was extended into the other quarters, the Rialto continued to be the seat of all the establishments connected with trade and commerce. The *Fabbricche*, a series of buildings, covering, perhaps, as much as a fifth of the island, and partly connected by arcades, were employed as warehouses and custom-houses; the exchange being held in the piazza opposite the ch. of *San Giacomo* (see under *Churches*), an irregular and now a neglected quadrangle. The whole place was the resort of the mercantile community; but if we seek to realize the locality of Shylock and Antonio, we must station ourselves in the double portico at the end of the piazza opposite to the ch., that being the spot where the "*Banco Giro*" was held, and where the merchants transacted

the business of most weight and consequence. Sabellico tells us that this "noblissima piazza" was crowded from morning to night.

In the night of the 10th of January, 1513, a fire broke out which destroyed all the *Fabbriche Vecchie* as well as their contents. The senate immediately decreed the reconstruction of the commercial buildings, and they were intrusted to *Antonio Scarpagnino*, whose designs were preferred to those of the celebrated Frate Giocondo. He was an artist of small reputation; and Vasari speaks most contemptuously of his productions. The *Fabbriche* are now principally converted into private houses. Many portions have been demolished: all are neglected and in decay; and the merchants no longer congregate here, but transact their business in their counting-houses. Immediately after having passed through the Rialto Bridge on

1. The **Palazzo de' Camerenghi* or Palace of the Treasurers, now the *Tribunale d' Appello*. It was built by *Guglielmo Bergamasco* in 1525, and is irregular in figure, owing to its site, but its architecture is much to be admired. Near it stands the little ch. of *S. Giacomo* (see under *Churches*). Opposite, on

rt., is the *Fondaco dei Tedeschi*, built by *Girolamo Tedesco*, some time after 1505, when the older Fondaco was burnt down. Coupled arches and arched porticoes mark it as one of the diversified channels by which the Veneto-Gothic style passed into the classical style. It has now a somewhat heavy character; but its walls were originally covered with frescoes, by *Giorgione*, *Carpaccio*, and others, which have long since disappeared. The *Fondachi* were connected with the ancient commercial prosperity of Venice. They were the factories of different nations, very similar in object to some still possessed by the Franks in the Levant, or by the Europeans at Canton, where the merchants of each language and race could dwell together under a domestic jurisdiction; where their business could be transacted and their goods safely housed. Some are

converted into public offices, but, generally speaking, they are falling into decay.

1. The *Fabbriche Nuove di Rialto*, built by *Sansovino* in 1555. The façade has 3 orders—Rustic, Doric and Ionic.

rt. *P. Valmarana*, built in the 18th cent. by *Visentini* and restored. It contains a collection of pictures, engravings and coins; some fine tapestries illustrate the battles of Alexander the Great and Darius from G. le Brun's cartoons. *P. Michieli delle Colonne*, with ground-floor of 14th cent., remainder 17th cent., and *P. Sagredo* (formerly *Morosini*), of the 13th cent., with a majestic staircase by *Andrea Tirali*, adorned with a picture of the fall of the giants by *Longhi*, 1730, and beyond is the

***Casa or Ca' d' Oro*, the most remarkable of the palaces of the 15th cent. in Venice. It was gilded, and hence, according to some, its name; others say it was called after the Doro family. It was much dilapidated, but was bought by Taglioni in 1843 and restored; it now belongs to the Jew banker Herrera.

1. The *Palazzo Corner della Regina*, now the Monte di Pietà, built by *Rossi* in 1724, and the vast *Palazzo Pesaro*, now *Bevilacqua*, built by *Longhena*, 1679.

rt. *Palazza Grimani*, attributed to *Sanmicheli*, and the ***Palazzo Vendramin Calergi*. This, which in the 16th cent. was reckoned as the finest of the Venetian palaces, was built in 1481 at the expense of *Andrea Loredano*, by *Pietro Lombardo*. It was sold 1581 to the Duke of Brunswick for 60,000 ducats; and by the latter, not long afterwards, to the Duke of Mantua, by whom, in consequence of a lawsuit, it was sold to the *Calergis*, and afterwards it fell to the *Vendramins*, who sold it in 1844 to the Duchess of Berry, from whom the Count de Chambord inherited it. The order is Corinthian; but columns are placed in mullions in the great arched windows which fill the front.

The garden wing was added in the 16th cent. by *Scamozzi*. It contains some works of art, amongst which are the statues of Adam and Eve by *Tullio Lombardo*, removed from the *Vendramin Mausoleum* in San Giovanni e Paolo, and several interesting relics of the elder branch of the House of Bourbon (*open daily, 25 c. to porter, 1 fr. to servant*).

1. The **Fondaco de Turchi*, in the Byzantine style, dates from the 11th cent. It belonged to the House of Este, and was purchased by the republic to form a factory for the Turkish merchants. It has been completely restored, 1869, and is intended to receive the contents of the Municipal Museum (described under the Museums and Picture Galleries, and) now lodged in the *Palazzo Correr* a little beyond on the same side. After passing on the rt. the entrance to the broad side-canal called the *Canareggio* (to be described presently), and the ch. of *S. Geremia*, we reach the iron bridge, erected 1858 (toll 5 cent.), near which on the rt. is the ch. of the *Scalzi*, and on the l. that of *S. Simeone Piccolo*. Here is the *Rly. Stat.*, and a little beyond, but on the other side of the canal, is the pretty and well kept *Papadopoli Garden*, permission to see which must be obtained at the *Papadopoli Palace, S. Marina*.

The CANAREGGIO is the broad canal which strikes out of the Grand Canal to the N.W., a short distance E. of the *Rly. Stat.* The ch. of *S. Geremia*, built by *Cominelli* in 1753, stands in the W. angle, and adjoining it is the large *Palazzo Labia*, built by *Cominelli*, 1750, with the remains of great **frescoes* by *Tiepolo* in it. After passing under a bridge, the

Manfrini Palace is seen on the l. It is a plain structure, but was formerly celebrated for its fine collection of pictures, which filled ten rooms. All the best were sold in 1856. Some 200 remain for sale, and can be seen daily 10 to 3, $\frac{1}{2}$ fr. A little beyond, on the same side of the canal, is the *Palazzo Savorniano*, the property of the ex-Duke of Modena. It has a pretty

garden behind. On the opposite side of the canal is the *Ghetto*, the Jews' quarter, with lofty houses facing the canal. Farther on, the campanile of the ch. of *San Giobbe* is seen on the l.

Other *palaces* not upon the Grand Canal, which ought to be mentioned, are the

Palazzo Badoaro Partecipazio, in the Campo di S. Giovanni Bragola, a fine specimen of the Gothic of the 14th cent. (1310): but it has been lately restored, the front painted barbarously in white and red squares, like a chess-board.

Palazzo Bernardo, seen from the Ponte Bernardo near the Campo San Paolo, is a fine Gothic building of the 14th cent.

**Palazzo Corner Mocenigo* (Campo di San Paolo), built by *Sanmicheli*, 1548, remarkable for the boldness of its elevation and its grandeur.

**Palazzo Falier*, near the Bridge and Campo of the SS. Apostoli, in the Arabo-Byzantine style of the 13th cent.; it has 4 handsome pointed windows behind a modern balcony. This house was erected out of the ruins of the palace which belonged to Marino, the decapitated doge, and which was confiscated to the State after his execution in 1355.

Palazzo Giovanelli, a specimen of the Pointed style of the 15th cent., restored 1847. It is situated on the Rio di S. Felice, near the Ch. of *S. Fosca*, and belongs to the wealthy patrician prince whose name it bears. The modern decoration of the apartments is very rich. The collection of ancient and modern paintings is liberally allowed to be seen by strangers on the presentation of a visiting card (a good Madonna by *Giovanni Bellini*).

The *Palazzo Grimani*, in a narrow street (*Ruga Giuffa*), near the Ch. of *S. Maria Formosa*, is attributed to *Sanmicheli*. It contains a collection of ancient statues, bas-reliefs, and inscriptions. A colossal **Statue of Agrippa*, formerly in the vestibule of the Pantheon at Rome (both arms

and legs are restorations), stands in the court of the palace. On the opposite side of the quadrangle is a good torso in armour, of the time of the Antonines, restored as a colossal statue of Augustus. There is a Christ crowned with Thorns, by *Palma Vecchio*, in the chapel.

Palazzo Morosini, in the Campo S. Stefano, of the 16th cent. Here was born F. Morosini, surnamed *Peloponnesiaco*, buried in S. Stefano; and here are still preserved his arms and other memorials. In the same *Campo* are the *P. Loredano*, rebuilt in the 16th cent., and the vast *P. Pisani*, now a girls' school.

Palazzo Sanudo, near the ch. of S. Maria dei Miracoli, is a remarkable example of the Gothic work of the first half of the 14th cent.: *obs.* the rich sculptures of the door and the mouth of the cistern in the courtyard.

Palazzo Trevisan (Ponte di Canonica, behind St. Mark's), by *G. Bergamasco*, about 1530, richly incrustured with fine marbles, and marking the transition from the Gothic to the Italian. This place afterwards passed to the Capello family, having been purchased by the notorious Bianca for her brother Vitto-
re Capello, in 1577. The original Capello Palace is near the Ch. of S. Apollinare: it was from the latter that Bianca fled with Pietro Bonaventuri, in 1563, who carried her to Florence, where she became the favourite, and subsequently the wife (1578), of the Grand Duke Francesco dei Medici.

REMARKABLE HOUSES.

Palazzo Moro, on the Campo del Carmine, built on the site of the supposed residence of Cristoforo Moro, the Othello of Shakspeare. On the façade towards the Canal is the statue of a warrior of the 15th cent., probably by Rizzo, which the gondoliers call Othello.

Palazzo dei Poli, in the *Corte del Sabbionera*, behind the ch. of S. Gio-

vanni Crisostomo, and near the *Teatro Malibran*, of which little more remains than a handsome walled-up *doorway, in the Arabo-Byzantine style. *Marco Polo*, the renowned traveller was born here, 1265, and died here in 1323.†

Tintoretto's house was on the Quay of the Campo dei Mori, near the Madonna del Orto; and *Titian's* in the Calle di S. Cancino, at a place called *Berigrande*, opposite to the island of Murano.

Giorgione lived in the Campo S. Silvestro, No. 1022, and the remains of frescoes from his hand are still to be seen on the front.

Daniele Manin, the patriot of 1848, who is buried in the porch of St. Mark's, lived in a small palace in the Campo S. Paternian, now called *Palazzo Manin*, where a monument by *Luigi Borro* was erected to him in 1875. From the S.E. corner of this square the little Calle della Vida leads to the Campo del Maltese, where, at the back of the Contarini Palace, is the **Scala del Maltese*, a curious and beautiful twisted 15th-cent. Renaissance staircase.

THEATRES.

La Fenice (Phoenix) is the principal theatre, and is handsome and of a good size, built by Selva, 1789, and improved after a fire in 1836. It is open during the Carnival, i.e. during the early months of winter, and sometimes in the spring, for the performance of operas and ballets. The office for places is, during the day, situated about the middle of the Procuratie Vecchie.

The *Teatro Rossini* or *Gallo*, from the name of its proprietor, also known by the name of *Teatro San Benedetto*, built 1755. In autumn, winter, and spring, a company, usually second-rate, performs operas at this theatre.

The *Teatro Malibran* is a large house, built in the 17th cent., near the ch. of S. Crisostomo and not far from the Rialto Bridge. It is opened

during the day, evening, or night. The amusements consist of rope-dancing, sword-swallowing, and such-like performances. Other theatres are the *Teatro Apollo* and the *Teatro San Samuele*.

GARDENS.

The *Giardino Pubblico*, or Public Promenade, occupying the triangular space at the E. extremity of Venice, was laid out by Napoleon in 1807, but has been extended and improved of late years. Its distance causes it to be little resorted to. It is approached on the land side by the *Via Garibaldi (or Strada Nuova dei Giardini)*, one of the broadest streets in Venice, and made by the French in 1810 by filling up a canal. The views from the gardens over the Lido and the Islands are fine, including the adjacent desolate little island of *St. Elena*, occupied by a large convent, now desecrated, with a fine Gothic cloister.

The *Giardinetto Reale*, open at all hours to the public, is the small piece of ground lying between the Royal Palace and the Grand Canal. The Botanic Garden, *Orto Botanico*, near San Giobbe, laid out in 1815, is now in the hands of a nurseryman. It contains fine cacti.

EXCURSIONS.

SAN LAZARO, the Armenian convent, on an island, 2 m. ($\frac{3}{4}$ hr.) S.E. of the city. It was founded in 1717 by the Abbot Mechitar. The ch. and the conventual buildings are models of neatness and good order. Here Lord Byron amused himself by studying the Armenian language; and he has borne full testimony to the merits of the worthy inmates. His autograph signature is shown in the visitors' book by the brother who conducts strangers over the buildings. The excellent library of 30,000 volumes contains a great number of curious Oriental manuscripts; and the convent may be regarded as a centre of Armenian literature. They are enabled to print in 32 languages. Many important works,

† There is an engraving of this doorway in Col. Yule's excellent edition of *Ser Marco Polo's Travels*, 1876.

such as the translation of Eusebius, have been printed here, besides the greater portion of the liturgical and other religious books for the use of their widely disseminated co-religionists. The Armenians are amongst the most respectable and opulent native merchants at Calcutta, and they contribute liberally to the support of this national institution. *San Lazaro* is under the protection of Turkey, whose flag floated over it during the siege of 1849.

A little beyond the island of San Lazaro is a long sandy island, stretching across the Lagoon, and called the *Littorale di Malamocco*, or

Lido. From the piazzetta, gondola (25 min.) or steamer (every $\frac{1}{2}$ hr. in $\frac{1}{4}$ hr.). The N.E. entrance into the Lagoon is protected by the *Forte di S. Nicolò*, and opposite to it is the *Castello di S. Andrea*, a work of great beauty and solidity, by *Sanmicheli*, 1544. The foundations of the fortress were not laid without great difficulty. *Sanmicheli* was much censured, and it was bruited about that the edifice was insecure. Such an accusation might have cost the architect his head, but the Senate, as the story goes, determined to *prove* the fortress. The 40 embrasures were mounted with the largest guns, double charged, and all were fired simultaneously, but not a stone was moved, and *Sanmicheli's* detractors were dismissed with deserved contumely.

The shore of this *Littorale*, towards the Adriatic, constitutes the *Lido*, now associated with the name of Byron, as the spot where he used to take his rides, and where he intended to have been buried; but the weird look and feeling of solitude which formerly haunted the place have now disappeared. Large *Restaurants* have been erected in connection with the *Bathing Establishments* (see above, *Sea Baths*), and the place is thronged on summer evenings when the band plays. The ceremony of espousing the Adriatic was performed by the Doge at the *Porto di Lido* off the N. extremity of this island.

N. Italy.—1877.

Murano. This island (pop. 5000, formerly 30,000) lies $1\frac{1}{2}$ m. N. of the city (gondola 20 min.; ferry boats from the *Fondamenta Nuove*, on the N. side of Venice, 30 c.). The glass manufactures of Murano were the most renowned in Europe, not only during the middle ages, but even till the beginning of the present century. Mirrors, flasks, drinking-cups, and an infinite variety of small articles were made here. At present it is carried on in 7 establishments, employing about 2500 hands, beads for the Eastern market and coloured glass constituting the most important of the articles manufactured. The principal manufactory, known as *Salviati and Co.*, belongs to an English company (permits to visit obtained at the office on the Grand Canal, small fee to the attendant at the works).

The **Duomo* or Cathedral. In the year 1125 *Domenico Michiel*, 34th doge of Venice, on his return from the Holy Land, brought from the island of Cephalonia the body of *San Donatus*, bishop of Evorea, in Epirus. This treasure he deposited in the ancient ch. of *Sta. Maria*, at Murano. From the veneration of the saint the ch. was soon called *S. Donato*. The probability is that it was entirely rebuilt soon after this translation, as the style of architecture is in accordance with that of the 12th cent. At the principal door are two Roman columns, with sculptures, probably of the time of the Antonines. The eastern apse has a double row of rounded arches in the Lombard style, of (?) 10th cent. The vaulting over the altar, covered with mosaic on a gold ground, contains only a single lengthened figure of the Virgin, in the Byzantine style, with a Greek monogram, not later than the 12th cent. Behind the high altar is a curious wooden bas-relief of *San Donato*, including the portraits of the *Podestà Memmo* and his wife, dated 1310, and said to be amongst the earliest known specimens of the Venetian school, as the inscription is one of the oldest in the Venetian dialect. The columns which separate the nave from the two aisles are of

white and grey Cipolino marble, with Corinthian capitals, and, like those of Torcello, were probably brought from the ruins of *Altinum*. The pavement resembles that of St. Mark. It exhibits various patterns ; many are like what are found in the Roman tessellated pavements. An inscription in the centre is dated 1140. The ch. has undergone a most elaborate and careful restoration at the expense of the Government. There are several fragments of Roman inscriptions in and about the ch., especially the base of a Roman tomb of a certain Lucius Aulius Persia from Altinum. Over the side door, rt., is a Madonna, by *Lazzaro Sebastiani*, "a really beautiful lively scene of the Madonna, with 2 saints, who are introducing adoring angels and a donator," *Cic.* Close to the W. end of the cathedral is the high square inclined campanile, from the summit of which there is a splendid view.

The *Ch. of S. Pietro Martire* (a short distance from the landing-place on the l. side of the canal), a simple Renaissance building, completed 1509. It contains some good paintings, mostly brought from the neighbouring Augustinian nunnery of S. Maria degli Angeli : near the 1st altar on rt. a Madonna, 2 saints, and a senator, by *Paris Bordone*. Beyond the 2nd altar, rt., a **Madonna and saints, with SS. Mark and Agostin, and the portrait of the donor, Doge A. Barberigo (1488), by *Giov. Bellini* ; "unfortunately injured by damp, and 'restored' in Venice," *Cic.* Near the 3rd altar, St. Jerome in the Desert, by *P. Veronese*. In a chapel to the l. of the high altar is an altar in the Lombardi style, with a good bas-relief, 1490. The walls of the sacristy have good carvings, which illustrate the life of John the Baptist, with busts of Roman emperors and philosophers. In the l. aisle is a *Madonna and 8 saints, by Marco Basaiti.

S. Maria degli Angeli is a large church, rebuilt 1520, with good frescoes by *Piermaria Pennachi*, tolerably re-

stored, on the ceiling. The Salutation of the Angel, at the high altar, is by *Pordenone* (?).

A *Museum* was formed 1861 in the principal halls of the *Municipio*, formerly the bishop's palace, by the local authorities, and especially by the zeal of the parish priest, the Abbate Zanetti. It is dedicated to *works in glass*, to some ancient marbles discovered in the locality, to documents relative to the place, its celebrities, &c., and contains specimens of the old coins of Murano, called *Osele*. On the ground-floor is a large hall, filled with the more ordinary glass manufactures, contributed by the principal manufacturers, and especially by Salviati and Co. On the upper floor are 4 rooms of the finer kinds of work, such as chandeliers, beads, &c.

Between the group of islands of Murano and the N. part of Venice is the small one of

S. Michele, on which stands the *Church of San Michele di Murano*, erected in 1478 by the architect Moro or Moretto. It is built of Istrian marble, and has a nave and two aisles. The inscription to the memory of the Greek monk Eusebius, in the church, was composed by Aldus Manutius ; the ornaments which surround it are remarkable. In the pavement close to the entrance is the sepulchral slab which covered the grave of the statesman and physician *Fra Paolo Sarpi* (d. 1623). It formerly stood in the demolished Church of the Servites at Venice, and was removed here after its desecration in 1796 ; the friars, however, to please the clergy, effaced the inscription, which the authorities have obliged them to restore. The statues on the monument of Cardinal G. Delfin (d. 1622) are by *Bernini*. Connected with the church is the *Capella Emiliana*, a beautiful six-sided structure covered by a dome supported by fluted columns, designed by *Giulio Bergamasco*, 1530. It opens from the vestibule, which is separated from the main body of the ch. on the l. by a circular atrium. The chapel has three doors alternating with three

altars, which have good bas-reliefs by *Bergamasco*.

This ch. formed a part of the large conventual establishment of the Camaldolese monks, which existed from 1210 until its suppression in 1810; it has now been transferred to the Capuchins, and the grounds of the monastery converted into the great public cemetery of Venice. The E. part is the Protestant burying-place, where lies James, the novelist, who died when Consul-General here. Frate Mauro, the celebrated cosmographer of the 15th cent., was a member of this community, and here he composed his *Mappe-monde*; and in our own times the enlightened Cardinal Zurla, the historian of the Venetian Navigators, and the late Pope, Gregory XVI., as Padre Mauro Cappellari. Leading from the ch. to the burying-ground are two handsome cloisters, especially the inner one, a complete square, and the outer one, the conventual garden, now the cemetery. A new cemetery, with a strong sea-wall, has lately been formed adjacent to the old one.

4 m. beyond Murano are the

Isola di Mazzorbo and *Isola di Burano*.—These islands contain much garden-ground; a large proportion of the vegetables consumed at Venice are grown upon them. The inhab., about 5500, of whom one-half are fishermen, are industrious, and preserve some features of the ancient character of the Venetians. Several families are engaged in the production of thread-lace, a branch of industry formerly of considerable importance. At Mazzorbo there is a Gothic doorway, with the date 1368. There are some old Venetian paintings in the *Ch. of San Martino*: one, the Flight into Egypt, and the Adoration of the Magi, in the style of Giov. Bellini; and a St. Mark, by G. Santacroce, 1541, but restored. Beyond Burano, forming one of the same group, and about 1 m. distant, is

Torcello, about 6 m. (2 hrs.) N.E. of Venice (2 gondoliers necessary, make a bargain), now an unhealthy island, containing only a few inhab. "Tor-

cello was the parent island of the Venetian states; the spot to which the unfortunate inhabitants of Altinum and Aquileia fled for safety when their homes were made desolate by the northern invaders. Torcello thus peopled became a town, and had its cathedral and its bishops, long before the existence of *St. Mark's*." Others sought refuge here from the Arian Lombards; and to escape their yoke Paul Bishop of Altino translated his see here about the year 635, taking with him the relics and treasures of the cathedral which he abandoned. The city seems to have decayed as early as the 11th cent.; but the succession of the Episcopal see continued until the revolution, as well as the republic. There was a podestà and senate of Torcello, in whom all the rights of the ancient community were vested, and who, amongst other privileges, conferred titles of nobility on such as were willing, like our primitive baronetcy, to assist the treasury of the state—in this instance, by the payment of ten zecchini, somewhat above five pounds sterling.—"In process of time Torcello was enriched with the remains of Sta. Fosca, a virgin of noble birth, who, together with her nurse, Maura, had, during the persecution of Decius, earned the palm of martyrdom at Ravenna, her native city.

"The **Ch. of Santa Fosca* must have existed before the year 1011, and is said to have been the baptistery of the adjoining cathedral. The building itself presents all the appearance of remote antiquity; it is at least as old as the 10th cent. The plan must have been imported from the East; for Sta. Fosca is not a Latin basilica, but the square church of the Greeks, surmounted by the Oriental cupola. The capitals of the pillars of the porticoes by which it is surrounded, neither formed after Roman models, nor admitting Lombard imagery, were also probably of Byzantine extraction. The interior is gracefully designed, consisting of a peristyle of insulated columns and piers, which together support the dome. The Martyrdom of

Santa Fosca, over the high altar, is by *G. Moro*. The church underwent restoration at different times—in 1247, and again at a later period; but the original character of the building has been preserved.”—*G. Knight*. On the western side there is an open octagonal cloister, by which it is connected with the

**Duomo* (Sta. Maria) or *Cathedral*. It was rebuilt in the beginning of the 11th cent., by Orseolo, Bishop of Torcello, and son of the celebrated Doge Pietro Orseolo, but the outside has been modernised. The windows on the S. side of the choir have their original shutters formed of slabs of stone working on pivots. This edifice, perhaps, was copied from a church still existing on the opposite shores of the Gulf—the cathedral of Parenzo, in Istria, which was built in the 6th cent., and to which the cathedral of Torcello bears a strong resemblance. The flat pavement of the floor affords a fine example of *opus Alexandrinum*. The capitals of the marble columns are beautifully carved, and though Corinthian, a Byzantine influence is evident.

It consists of 3 parallel aisles, of 10 bays, ending in 3 apses. A striking peculiarity is the preservation of the original internal arrangement of the central apse, which ends in *three semi-circular steps*, now of brick, once of white marble, rising above each other, forming seats for the clergy of different degrees, and conducting to the *bishop's throne*, which occupies the central spot. Three bays are given to the *chancel*, which is lined with elaborate carved marble screens of Byzantine work.

The vaulting of the chancel is covered with figures of the Apostles in mosaic; above are those of the Virgin and Saviour, of the 12th cent. At the opposite end of the ch., over the principal entrance, is a restored series of **mosaic* compartments of an earlier period, probably Byzantine, remarkably bright and crude. They are arranged in six rows, and represent the Crucifixion; Limbo or Hades; Christ in Glory surrounded by Angels;

the Last Judgment, where Kings and Emperors are introduced as usual, their costume Byzantine; Hell and Heaven, or the Happiness of the Blessed and Punishment of the Wicked. The Virgin, on the arch of the door, is of the same period. As works of art they are curious. The choir retains its original marble *ambone*, in two divisions. There is some good carved work about it and the staircase. The *Pala* or altar-table, of embossed silver, is of Greek workmanship; only some few compartments remain, and these are now affixed over the entrance of the choir. In a chapel on the rt. of the choir are also some curious mosaics of the 11th and 12th centuries, with Latin inscriptions. The *crypt* is older than the ch., probably of the 7th cent.; it is semicircular, and surrounded by niches. The *bell-tower*, which stands quite detached from the ch., beyond the eastern end, may be ascended without difficulty. From the top a *fine view* is obtained of the Alps, the Adriatic, and the N. portion of the Lagoon.

Close to the Duomo is the *Palazzo del Commune*, of the 13th cent., and a massive stone chair, standing in an open space, and called the “*Throne of Attila*.” It is perhaps the seat in which the chief magistrates of Torcello were inaugurated.

About 6 m. from Torcello, through intricate canals, is the village of *Altino*, near one of the branches of the *Sile* where it enters the Lagoon; it is now a poor place, and offers nothing to attract the traveller, although occupying the site of the once-flourishing *Altinum*,

“Æmula Bajanis Altini littora villis.”

MARTIAL.

Chioggia (Venetian, *Chiozza*) lies 20 m. S. of Venice. *Steamboat* in 2 hrs. daily in summer from the Riva dei Schiavoni, calling at Palestrina and Malamocco to land and take up passengers, and returning to Venice the same evening. The excursion can hardly be made in the same day in a *gondola*, because even with 2 rowers between 4

and 5 hrs. would be required for the voyage (see Rte. 29). The excursion is worth making, as thereby a good general view of the Lagoon, S. of Venice, of the small islands studded in it, and of the two long ones which separate the Lagoon from the Adriatic, is obtained. Chioggia, too, preserves those features of a fishing and mercantile settlement amid the waters, which in Venice disappeared under the splendour of the Capital.

The steamer proceeds down the Orfano Canal, leaving on the l. the islands on which are the lunatic asylum, and S. Lazaro, which contains the Armenian convent, and on the rt. La Grazia; then entering the canal of S. Spirito, it passes on the l. S. Clemente, where there is a House of Detention for Ecclesiastics, and S. Spirito, a powder magazine, and on the rt. the quarantine ground of the Lazzaretto di Poveglia. It then runs nearer to the long island of the Lido, which forms a part of the natural breakwater (*aggre*) extending nearly 80 m., from the mouth of the Piave to Brondolo, and formed by the deposit brought down by the rivers. More than half-way down the steamer passes the town of *Malamocco*, a village of 800 inhab. employed in gardening and fishing. *Metamaucum*, the old capital of the district, and seat of a bishopric as far back as the 7th cent., was situated on another island near this, but has been submerged. Further on is *Fort Alberoni*, which stands at the extremity of the island, and guards the Malamocco entrance on the N., with *Fort S. Pietro* on the S. side at the N. extremity of Palestrina. Here the steamer passes out from the Lagoon into the Adriatic, as there is not always sufficient water in the channel inside of the island of Palestrina. Extensive moles, formed with large blocks of stone brought from Istria, are seen on each side of the Malamocco entrance: these have been made of late years in order to increase the scour at the ebbing of the tide by contracting the width of the channel, and thereby produce a greater depth in the pass; this has succeeded so well

that vessels drawing 30 ft. water can now enter the Lagunes through it. The principal dyke of Diga is 2120 metres long, completed in 1847, and runs eastward from Fort Alberoni on the N. side of the channel. On entering the Adriatic the steamer coasts along, and at a short distance from the island of Palestrina, 16 m. long, on which are a succession of small towns, *S. Pietro in Volta*, *Portosecco*, and *Palestrina*, a town of 7000 inhab.

At San Pietro begins the line of the *Murazzi*, protecting the long sandspits that separate the Lagune from the Adriatic. These great sea-walls consist of an embankment of huge blocks of Istrian stone, rising 15 ft. above high water, presenting an inclined face outwardly, or in the form of stairs; the whole length of the *Murazzi*, including those on the island of Sotto Marina, where they can be best seen, is 5720 yards, or $3\frac{1}{4}$ m.; they are a comparatively modern work, commenced in 1741, and completed in 1782; the slope towards the sea is as 1 to 4; the width of this pyramidal structure at its base, on the level of the sea, is 45 ft.

The entrance to the Porto di Chioggia is wide, but not deep, protected on the S. by the Fort of *S. Felice*, and on the N. by that of Caraman.

Chioggia (*Inns*: Luna; l'Aquila Nera; il Gobbo: indifferent) (26,500 inhab.) consists of a wide street, extending the whole length of the island on which the town is built, with smaller ones branching off from this at rt. angles. On the seaward side are canals, streets, and alleys filled with boats, masts, nets, and the usual implements of a fishing town. A wide arm of the Lagoon separates the town from the bank or sandy island which here divides the Lagoon from the open sea. On this island is the small town of *Sotto Marina*, between whose inhab. and those of Chioggia there exist great rivalry and jealousy.

In the principal street of Chioggia are several chs., two of considerable size, but having a faded and dilapidated appearance; and the *Granajo*, or corn-

store, resting on numerous pillars, in the Gothic style (1322), which now serves as a fish and vegetable market. There is also a mixture of large houses with small, and a few caf  s, whose style is by no means splendid. At the end of this street a long low bridge of numerous small arches connects the town with the adjacent island. The harbour is much frequented, being convenient for the small coasting vessels of the Adriatic. The population is engaged in the coasting trade, in fishing, and in piloting vessels into the harbour of Venice.

Chioggia was founded, like the rest of the islands in this lagoon, by the inhabitants who fled from the neighbouring mainland on the invasion of the barbarians. It was conquered by Venice, and from 1214 to 1797 a Venetian noble always filled the office of podest  . The Genoese got possession of the town after a severe struggle in 1379, but the Venetian nobles and merchants made desperate sacrifices to fit out a fleet with which they reconquered the place a few months after. The island has a reputation for the beauty of its women, who are said to have furnished the models of the fine figures of the Venetian painters. The people of Chioggia are very proud of their descent: they are remarkable for their attention to dress. The Mantilla and Zendale may still be seen there, and the regular old Italian storyteller heard in the street. Goldoni's account of the inhab. in his day drolly hints their decline in prosperity: "In questo paese si divide tutta la popolazione in due classi: ricchi, e poveri. Quelli che portano una parrucca ed un mantello, sono i ricchi; quelli che non hanno che un berretto, ed un capotto, sono i poveri, e bene spesso questi ultimi hanno quattro volte pi   danaro degli altri."

At the S. extremity of the Laguna, near where the river Brenta enters it, is the village of Brendola (Brentalum), and a bridge unites the two islands of Brondolo and Chioggia.

In returning from Chioggia to Venice, in the afternoon, the sunset as seen over the Lagoons, with the Eug-

anean hills and the Veronese mountains in the distance through the golden haze, is very fine.

ROUTE 27A.

VICENZA TO THE BATHS OF RECOARO,
BY VALDAGNO.

A very interesting excursion may be made from Vicenza to this fashionable watering-place, returning through Schio, by travellers who have arrived in Italy by other routes than through the Tyrol.

Recoaro owes its attractions to the beauty of its situation—a richly wooded and elevated basin surrounded by charmingly-varied mountain forms, among which to the N. are dolomite peaks—to the celebrity of its mineral waters, to its remarkable geological features, and last, not least, its crowd of visitors.

| | |
|-------------------|---------|
| Vicenza to | Eng. m. |
| Recoaro | 22 |
| Schio | 13 |

A good road to the Baths, and public conveyances (10 fr.) several times a day in about 4 hrs. A carriage and pair can be hired for 20 fr. For the bridle-path to Schio, donkeys may be hired at 4 fr. each.

Travellers by rail from Verona may stop at *Tavernelle*, where carriages wait for hire to the Baths.

From *Vicenza* the broad dusty high road is pursued as far as

3 m. *Tavernelle*, where it turns towards the foot of the hill upon which stands the ruined castle of *Montecchio*. [A bridle-path ascends and keeps along the hills by Castel Gomberto, thence

descending into the Val d'Agno; this route will reward the geologist by its fine sections of volcanic tufas of the tertiary period, especially at Montecchio and Gomberto.] Winding round to the N., the road enters the Val d' Agno, rich and beautiful with several villages, at

10 m. *Cornedo*, small *Inn*, where the voiturier usually halts, and a fair meal is supplied.

Near the village of *Valdagno* (*Inn*: delle Alpe), and on the l. of the road, are coal-mines, which produce an imperfect coal or anthracite are of very inferior quality for ordinary purposes, but rich in oil. *Valdagno* is situated in the tertiary strata. Beyond San Quirico, the mica-slate, here the fundamental rock of this part of the Alps, appears, and after passing the bridge, 1 mile below Recoaro, several interesting specimens of basaltic dykes may be seen cutting through it on the side of the road leading to the baths.

9 m. *Recoaro*. *Inns*: Albergo di Trettenero, good and reasonable; Albergo del Europa, cuisine good, the landlord is very obliging, and understands how to make English travellers comfortable. There are several other hotels in the place, and furnished apartments are numerous. Visitors generally content themselves with a bed-room, and live at the table-d'hôte as at German watering-places. Charges *en pension* are moderate, and include bed-room, dinner, and supper; luncheon, breakfast, tea, &c., being extras. Table-d'hôte and supper are served at the same hours at all the principal hotels, viz., 4 and 9 respectively; occupiers of apartments in the village usually dine at the table-d'hôte of an hotel, or they can have their meals sent to their lodgings. Mules for distant excursions are easily obtainable, and donkeys stand for hire in the Piazzetta, and at the principal wells. 'Galignani' and other papers can be seen at the public Assembly and reading-rooms.

The situation of Recoaro (5600 inhab.) at the head of a large mountain valley is extremely beautiful—on the banks of a rapid torrent, the Prekele.

Behind it, encircling its valley on the N.W., rises a very grand circus of serrated dolomitic peaks, which form a wall 6000 feet high between it and the valley of the Adige—the most remarkable of which are the Campo Grosso and Cima delle tre Croci. Close to and almost towering over Recoaro is the Monte Spitz, or Peak of Recoaro, an excursion to the summit of which can be easily effected on mules or with donkeys in 2 hrs., and from which the traveller will command a most extensive view of the whole range of the serrated pinnacles that shut in the valley.

The waters of Recoaro issue from the red sandstone and mica-slate strata, where these latter are cut through by a powerful basaltic dyke. The temperature of the sources is from 52° to 55° Fahr., and the general composition of the water is the same in all, containing carbonates of lime, iron, and magnesia, and sulphate of lime, with a great excess of carbonic acid, which renders them acidulous and particularly agreeable to the taste.

They are considered to be very efficacious in all chronic disorders of the digestive organs and liver. In urinary complaints, in general debility, and in complaints of the nervous system, they are used internally.

The following are the principal springs. The *Fontana Regia* (or *Lelia*), which is enclosed within grotto-like buildings, connected by a covered promenade: the flow of its waters has been much increased by judicious underground operations. They are dispensed by officials to the visitors from a marble counter which runs down the length of an elegant covered promenade. The pump-room is surrounded by beautifully-arranged and picturesque grounds. The *Fonte del Capitello*, another favourite resort, is perched up near the summit of a hill which rises abruptly from the little village piazzetta; the terrace on which the pump-room stands commands one of the most charming views imaginable. Further away lie the *Fontana detto del Franco*, the *Oreo*, the *Emiliano*, and the *Civillina*, each of

which is an easy walk from the village, Recoaro, situated at an elevation of 1500 Eng. ft. above the sea-level, is much frequented from every part of N. Italy in June, July, and August, and is a most agreeable retreat during the burning heats of summer, when a sojourn in the large towns of Lombardo-Venetia is far from agreeable. The pathways in its neighbourhood "are all more or less shaded from the sun, and are cool even at noon in the hottest weather."

A large quantity of the mineral waters of Recoaro is exported in bottles; it is to be met with everywhere in Italy, and is sent largely into the Levant, where it is much used by the Greeks.

The Geology of the environs of Recoaro has been well illustrated by Signor Maraschini,† and more recently by Sir Roderick Murchison, in his paper on the Structure of the Alps. The lowest part of the valley of the Prekele consists of mica-slate and red sandstone, cut through by an extensive basaltic dyke, from the intersection of which spring the chalybeate waters. Higher up are seen a series of calcareous beds (the *Muschelkalk* of German Geologists), and higher still the limestones of the oolitic series, which, being converted into dolomites probably by subterranean igneous action, form the high peaks of the Cima delle tre Croci, of Campo Grosso, &c. An excursion to the summit of the Spitz and the quarries of muschelkalk, and from thence to the village of Tongara, and descending the valley to San Quirico and Recoaro, may be easily performed in a day. A curious porphyritic rock will be seen piercing the limestone at Tongara, and which is probably connected with the conversion into dolomite of the elevated ridge of Laste and of the Cima della Fratta on the S. side of the valley.

A still more interesting excursion to Schio by Roveglia, across the hills that separate the valleys of the Prekele and of the Signori.—This route may

be performed in 3 hrs. on mules or donkeys (which may be hired at 4 fr. each); but the geologist would do well to do so on foot, and he will find a good day's work between Recoaro and Schio. Ascending from the former, through chesnut groves, to the village of Roveglia, near which he will do well to visit a locality called La Comenda, near the Pass, where the muschelkalk is well characterised, and where he will find an abundance of its rare and characteristic fossils in the slaty limestone at the base of the Monte Civillina and in the ravine descending to the Valle de' Signori. A fine view over the latter valley may be had by going to the top of the last-named hill; and the geologist will not fail to remark, on the opposite side of the Valle de' Signori, high up on the mountain-side, a projecting vein of crystalline marble (first observed by Arduini), and from which he deduced some of those ingenious views on the changes produced on compact rocks by igneous agency, perhaps the earliest mention of the modern theory of geological metamorphism. From the Pass of Civillina the path descends into the arid valley of gli Zuccanti, where the basaltic rocks appear in large masses. On the S. of this valley the oolitic limestones are covered with beds of red scaglia containing cretaceous fossils; and these latter are seen to alternate with beds of volcanic or basaltic conglomerate, the whole surmounted by tertiary rocks containing nummulites, &c.

The road, before reaching Schio, passes through the village of Magre.

The high pointed mountain, called the *Spitz di Schio*, and at the bottom of which Magre is situated, is one mass of porphyritic rock.

† Saggio sulle formazioni delle Roccie del Vicentino. 8vo. Padova, 1824.

ROUTE 27B.

VICENZA TO BASSANO, POSSAGNO AND ASOLO.

Carriages can be hired at Vicenza for the whole excursion, or for Bassano only, to which there are daily public conveyances from the rly. stat. There are two roads—that through *Marostica*, remarkable for its mediæval defences, the shortest and best; the other through *Cittadella* junct. stat. (Albergo del Capello, fair country *Inn*. Rly. from Vicenza now open), and from there following the rich plain of the Brenta: distance about 20 m.

Bassano terminus stat. (*Inns*: Sant' Antonio, clean and civil people; Il Mondo), a picturesque town of 15,000 inhab., whose old walls are draped with ivy, prettily situated on the Brenta, here crossed by a covered wooden bridge, which replaces one blown up by the French. The painter *Giacomo da Ponte* was born here, and is better known as *Bassano*, after his native place.

The *Museum*, in Piazza San Francesco, contains a valuable library of 60,000 vols.; a collection of autographs, 15th to 19th cent.; a *Picture Gallery*, in which are many works of the Da Ponte family, of Guariento, Dario da Trevigi, P. Veronese, Bonifazio, &c. Casts from the works of Canova, and a collection of his drawings and MSS., were the gift of his brother. *Coins*, Roman, Consular, and Imperial; Venetian of the middle ages. *Prints*, 12,000, including playing-cards by Mantegna; many rare engravings of Ugo da Carpi, Ant. da Trento, G. and Nicolo Vicentini, &c. Geological specimens and minerals,

partly collected by the eminent geologist G. B. Brocchi, a native of Bassano.

The *Castle*, in the centre of the town, built by the tyrant Eccelino da Romano, is now the archbishop's palace. It is partly in ruins, but is imposing from its situation and many towers. The view from the castle, as well as that from the bridge, are fine. The *Palace of the Podesta* contains some frescoes and statues.

The *Villa Rezzonico*, near the town, is celebrated for its views, extending as far as the Euganean hills, and over those of the Sette Comuni, Asolo, &c. It contains, besides other works of art, an oil painting of the Death of Socrates, by *Canova*. The grounds of the Villa Parolini, outside the walls, are handsomely laid out, and contain a Pinetum and a good botanical garden.

In 1796 Napoleon, in this neighbourhood, surprised and annihilated the Austrian army under Wurmser, 4 days after the battle of Roveredo; having made a forced march from Trent, 60 m., in the short space of 2 days. He subsequently bestowed the title of Duke of Bassano on his minister Maret.

Diligence from Bassano to Feltre (described as an excursion from Treviso in Rte. 28) twice daily in 7 hrs.

Possagno, the birthplace of Canova, is only 2 hours' drive from Bassano: the distance is about 10 m., a walk of rather more than 3 hrs. The road is good, and runs through a lovely country, passing by Romano, the birthplace of the tyrant of Padua Eccelino, and the village of Crespano. There is here a collection of pictures in the Casa Ajeta, of the early Venetian school, worth visiting. This district suffered much from the earthquake in 1846, the central or most violent action of which was about Romano. The road runs along the last declivities of the Vicentine Alps, and over the tertiary hills, which extend from their base to the great plain between the Brenta and the Piave. The village of Possagno, the

name of which would probably have never been heard beyond its own province but for the great sculptor, whose father was an obscure architect and builder of the place, is prettily situated at the base of one of the most southern spurs of the Alps in a small valley separating it from the tertiary group of the Asolan hills. With the laudable intention of conferring a permanent benefit on the place of his birth, and of leaving a monument of his piety, Canova began during his lifetime a magnificent *Church*, in the form of an antique temple, combining the Doric peristyle of the Parthenon with the cupola of the Pantheon. The general plan was by Canova himself, but the carrying out of the work was entrusted to an architect of the neighbouring town of Crespano, Giovanni Zardo, by whom it was completed after the sculptor's death. This ch. is dedicated to the Holy Trinity, having on the façade the inscription, "*Deo Opt. Max. Uno ac Trino.*" It contains an altar-piece painted by the founder, but possessing little merit; a bronze bas-relief of the Entombment, a very fine work, and the last which he modelled; and the tomb of Canova, whose body was removed here from Venice, where he died on the 13th Oct., 1822, and which is deposited in a marble urn made by himself for the tomb of a Marchese Berio at Naples, and which had not been claimed by that family. He left by his will funds to complete the church, and to erect a *magnificent Bridge* of a single arch (110 ft. span) over the stream of the Astego, so as to render Possagno more accessible to travellers. This bridge is crossed about three-quarters of the way from Bassano to Possagno, just beyond the village of *Crespano*. It is principally of brick, the arch being of that material; part of the spandrels, and the base and coping of the parapet, are of stone. This munificence of Canova to Possango becomes a perpetual legacy and benefit, from the influx of strangers resorting to the spot, whom he and his works have attracted to it.

Canova's House, called the *Palazzo*, the most remarkable building in the village, for the church or temple is on the hill above it, is elegantly fitted up, and contains many interesting relics of the great sculptor. A very handsome wing has been added to it since his death, by his brother, to form a museum, which contains casts of most of his works, some of his unfinished sculptures, and a monument to the daughter of a Spanish nobleman, the Marquis de Santa Cruz, which being unpaid for remained on his hands. The museum and the house are liberally shown to visitors.

An interesting excursion may be made from Possango to *Asolo* (4 m.), a very picturesque mediæval town of 3500 inhab., at the foot of a hill surmounted by the ruins of a *castle*, from which one of the most extensive panoramas of the great plains of the Brenta and the Piave, with the encircling Alps, and the distant insulated group of the Euganean hills, opens before the traveller. Venice, with its cupolas and steeples, is seen near the extreme E. horizon, terminated by the blue line of the Adriatic; whilst behind, to the N., the snow-capped peaks of the Rhætian Alps rise in majestic grandeur.

The town of Asolo is surrounded by a wall with mediæval turrets, and several of its houses have painted façades. In the Town-house is preserved one of Canova's earliest productions, a bas-relief, presented by him to the municipality in grateful remembrance of their having conferred upon him his first title of nobility, when it had been indignantly refused to him by the authorities of Bassano, on the plea of his being a mere stone-cutter—a *taglia pietra*.

The Castle, a quadrangular building, with a donjon tower, is an interesting monument of the 12th cent. It was the residence of the beautiful Caterina Cornaro, the last Queen of Cyprus, after the forced resignation of her kingdom to the Venetians in

1489. Here this lady of elegant taste and refined education closed her days in comparative obscurity, in the enjoyment of an empty title and a splendid income, and surrounded by a small intellectual court and several literary characters. Of these, one of the most celebrated was Pietro Bembo, the historian of Venice, afterwards cardinal, whose philosophical dialogues on the nature of love, the "Asolani," have derived their name from this locality.

The geologist will find much to interest him in the country about Bassano, Possagno, and Asolo, which was for the first time illustrated by our distinguished countryman Sir R. Murchison.

Good roads lead from Asolo to Bassano and Vicenza, on one side, and to Feltre, Belluno, and Treviso, on the other: the country, is richly cultivated: no district in Northern Italy is more delightfully situated than the Asolan hills. "A few miles E. of Asolo, on the road to Cornuda, is *Mese*, once a seat of the Venetian Manins, now of Sig. Giacometti, containing several rooms painted in fresco by *Paul Veronese*, who has introduced his own and his wife's portraits."—*A. H. L.*

The traveller, without returning to Vicenza, can proceed from Asolo to Padua by

Castelfranco, see Rte. 25d.

ROUTE 28.

VENICE TO TRIESTE, BY TREVISO AND UDINE.—RAIL.

Distance, 133 m.; *time*, 7½ to 10 hrs.; *trains*, 3 daily.

For the sailings of the *steamers* to Trieste, see under *Venice* in Rte. 27.

Venice and the *Rly.* as far as 5 m. *Mestre* Junct. Stat. is described in Route 27.

Here the Trieste line separates from that to Padua, and runs nearly N. through a rich country to

13 m. *Treviso* Junct. Stat. (*Inns*: *Stella d'Oro*; *Posta*; *Aquila*). This city of 28,000 inhab., on the Sile, a tributary of the Piave, is the ancient *Travisium* and capital of the province of the same name, and a bishop's see; it is situated in a fertile territory, and possesses manufactures of cloth, paper, &c.

The *Duomo* is a building of the 12th cent., restored by P. Lombardo in the 15th. Though unfinished, it is a handsome edifice, with 5 cupolas. In the *Annunziata* chapel are frescoes by *Pordenone*, 1520, and an altar-piece, the *Annunciation*, by *Titian*. The other noticeable works of art are a *Madonna* and *St. Sebastian*, by *Girol. da Treviso*, 1487, a *Nativity* by *Paris Bordone*, who was born here; and in the sacristy a *Procession* of the *Trevisan* authorities by *Domenici*, also born here, and a pupil of P. Bordone. Over the door of the sacristy an *Assumption* by *Pennacchi*. In the principal chapel is the tomb of Bp. *Zanetti*, by *Tullio Lombardo*, and at the high altar are seen sculptures by the *Lombardi*. The chapel of the *Sacrament* was designed by *Tullio Lombardo*.

The Dominican *Ch. of S. Nicolo di Bari*, is a large Gothic building (1310–1352), which contains a picture of Christ and the Apostles, commonly attributed to *Giov. Bellini*, but thought by Crowe and Cav. to be a work of *Seb. del Piombo*. The picture at the high altar, in the style of Bellini, is by *Marco Pensabeni*, 1520. Conte d'Onigo's tomb is by *Tullio Lombardo*, 1490.

In the *Monte di Pietà* there is a celebrated picture attributed to *Giorgione*, the Entombment of Christ, said to have been his last work, and even to have been finished by *Titian*; but in the opinion of Crowe and Cav. it is a work of *Pordenone*.

There are some noticeable pictures in other churches. *S. Leonardo* has a painting of 3 saints by *Giov. Bellini*, and a Madonna by his father; though Crowe and Cav. think this should be assigned to Pennacchi. *S. Andrea* has a Madonna which Crowe and Cav. attribute to *Bissolo*, others to Gent. Bellini. In *S. Maria Maddalena* is Christ as a Gardener, by *Paolo Veronese*.

The *Palazzo Pubblico* and *Theatre* are fine buildings. The *Villa Manfrini* has a large garden.

Rly. open from Treviso W. to *Vicenza*, through *Cittadella*.

EXCURSION FROM TREVISO TO FELTRE AND BELLUNO.

[Treviso is the nearest point on the rly. to Feltre (27 m.), from which Belluno (17½ m. farther) can be most conveniently reached: there is a daily public conveyance, and carriages may be hired; the road crossing the plain of the Trevisan mark as far as the town of *Monte Belluna*, on the rt. of which, and extending to the Piave, is the forest called the *Bosco Montello*, which furnished timber for the Venetian navy during the time of the republic.

5 m. beyond *Monte Belluna*, the road reaches the Piave, passing by *Cornuda*, the country of *Manin*, the last Doge of Venice, in whose villa at *Mese* are frescoes attributed to *P. Veronese* (see *Rte. 27E*). Here the valley

of the Piave becomes narrow and picturesque until reaching *Sanzan* the road turns to the l. and ascends the ravine of the *Lorma*, to enter, after 5 m., the plain of *Feltre*.

Feltre (*Inn*: *Aquila d'Oro*, fair), a town of 5000 inhab., near the confluence of the *Stizzone* and *Corneda* torrents, in a rich agricultural district, at the foot of the last slopes of the *Rhætian Alps*. Remains of its middle-age fortifications are seen in the upper town. On the highest point rose the *Rocca*, or *Castle*, of which a tall square tower remains, commanding a fine view over the upper valley of the Piave and Alps of *Cadore*. In the *Piazza* is the *Town Hall*, façade attributed to *Palladio*, and the pillar on which once stood the *Lion of St. Mark*. In a street adjoining is the *Monte di Pietà*, the first of those useful establishments in Europe. A certain *Frate Bernardino*, a native of the town, was the originator. *Feltre* gave a ducal title to *Gen. Clarke*, one of *Napoleon's* officers. There is a road from *Feltre* to *Primolano* (12 m.). *Diligences* to *Bassano*, by *Primolano*, in the valley of *Brenta*; and to *Roveredo*, to *Belluno*, and *Treviso*.

The road from *Feltre* to *Belluno* runs through the wide valley of the Piave, the hills on the N. of which are very picturesque. At *Bribano*, 5 m. from *Belluno*, it crosses the *Cordevole*.

Belluno (*Inns*: *Leone d'Oro*, clean and civil people; *Due Torri*: none very good), pop. 14,000, capital of the province of the same name, situated at the junction of the *Ardo* with the Piave, whose gravelly bed is sometimes ½ m. broad. In summer there is just water enough to float down timber-rafts, with cargoes of turpentine, pitch, &c., from the mountains. The place is mentioned by *Pliny* under the name of *Bellunum*. In the *Cathedral*, built by *Palladio*, are pictures of *S. Lorenzo*, by *Jacopo Bassano*, and a *Deposition* by *Palma the younger*, neither first-rate specimens, and a bust of *Gregory XVI.*, a native of the place. The Gothic *Ch. of S. Stefano* has an altar-piece by

Titian. The *Palazzo della Ragione* is a fair specimen of Venetian architecture of the 15th cent. In front of the ch. is a Roman sarcophagus of the 4th cent. belonging to a C. Hostilius Sertorianus, with reliefs of a chase; it was found in the vicinity. The town is supplied with water by an aqueduct 6 m. long.

The country is here composed of tertiary greensand and sandstone deeply indented by the torrents and rivers. E. of the city the Ardo flows through a deep ravine into the Piave, so that Belluno is flanked on two sides by a precipitous hill. The greensand in itself forms a varied and picturesque country, even independently of the loftier mountains which are seen beyond. An excursion may be made N. towards Bolzano (a small mountain hamlet), to see *Colontola*, a spot said to have been sketched by Titian, and introduced into one of his pictures. It lies below the road in the hollow of the Ardo, and is nothing but a mill and a few houses; but the combination of scenery is extremely fine. This excursion may be made in a char, although not very conveniently.

A good road has been made from Belluno to *Agordo* and its Copper-mines, 18 m., in the midst of the fine scenery of the *Dolomites* (see *Handbook for South Germany and Tyrol*, Rte. 222A), striking across the hills in a direct line to *Mas*; about *Mas* the tertiary sand is covered by the fall of the neighbouring calcareous mountains. At the village of *Agordo*, 2 m. beyond the mines, is a tolerable *Inn*. At *Vallalta*, 10 m. from *Agordo*, and at a height of 2340 ft. a. s., are some works for extracting quicksilver from cinabar obtained from a mine close by.

Near *Mas*, about 8 m. from Belluno, is the large suppressed Cistercian monastery of *Vedano*. The road to it passes through huge fragments of the fallen mountain.

3 m. from Belluno, at *Capo di Ponte*, the Piave is spanned by a fine wooden bridge of one arch; here the road joins the highway from the grand *Ampezzo Pass*, by which the traveller can descend into the plains of Italy by

the *Lago di Santa Croce*, *Ceneda*, and *Conegliano* (see Rte. 228, *Handbook for South Germany*).

The high road from Verona to Vienna, by the *Ampezzo* and *Pontebba* rtes., joins that from Venice at Treviso; having crossed the great plain of the *Trevigiano* from Vicenza, through *Cittadella* on the Brenta, and *Castelfranco*, the country of *Giorione*.]

Leaving Treviso, the rly. runs nearly due N. through the plain to the Piave, passing by

9 m. *Spresiano* Stat., 3 m. beyond which the Piave is crossed.

4 m. *Piave* Stat., on the river-side; from here the line follows the foot of the hills to

5 m. *Conegliano* Stat. (*Inn*: *Europa*). Pop. 6000. The town is surmounted by a large castle, that gives a fine appearance to it as it is approached. There are frescoes by *Pordenone*, now nearly obliterated, on the outside of several private houses; in the *Duomo* a damaged altarpiece of *Cima da Conegliano*, a native of the place. There is a triumphal arch, erected in honour of the late Emperor Francis I. of Austria. 3 m. farther the great road by Belluno, the valley of *Cadore*, and the *Ampezzo Pass*, leading through magnificent scenery of the *Dolomites*, to *Bruneck*, and *Innsbruck*, branches off to the l. (See *Handbook for S. Germany*, Rte. 228.)

5 m. *Pianzano* Stat., to the l. of which opens the valley of *Serravalle*, through which passes the road to Belluno and *Ampezzo*, and 6 m. farther on reaches

4 m. *Sacile* Stat. (*Inn*: *La Posta*), a town of 4600 inhab., on the *Livenza*. Retaining traces of its former importance, being surrounded by a good wall and ditch; the palace of the *Podestà* is a considerable building.

9 m. *Pordenone* Stat. (*Inn*: *La Posta*, fair), 7000 inhab., is supposed to occupy the site of the *Portus Naonis* of the Romans. It contains large paper-works on the *Noncello* torrent. *Giovanni Antonio Licino Regillo*,

called *Il Pordenone*, was born here in 1483; there is a Holy Family and St. Christopher by him in the principal ch., as well as a picture of St. Mark. Between Pordenone and

9 m. *Casarsa* Stat., the rly. crosses several torrents descending from the Alps.

7 m. *Codroipo* Stat. (*Inn*: *Il Imperatore*). The place takes its name from its situation at the point of intersection of two lines of Roman road, and hence has the same paternity as the French word *carrefour*, viz., *quadrivium*.

[3 m. before reaching this place the *Tagliamento* is crossed upon a wooden bridge, 1130 yards, or nearly two-thirds of a mile long, the bed of the river being here upwards of a mile wide, and a real "Sea of Stones," showing the changeable nature of the river's course. From near the *Ponte della Delizia*, on the l. bank of the *Tagliamento*, a road branches off to the l., and, following it, leads to *S. Daniele Osoppo*, a fortified town, and *Venzona*, and by the *Val del Ferro* to *Pontebba*, and thence to *Tarvis* and *Villach*, and by the valley of the *Drave* to *Vienna*. (See *Handbook for South Germany*, Rte. 250). From *Codroipo* the road makes a considerable *détour* to *Udine*, but a more direct one passes across the plain to *Palma Nuova*, a strongly fortified town, 3 m. W. of the river *Torre*. The road from *Codroipo* to *Udine* passes through *Basagliapenta* and

Campo Formio, or more properly *Campo Formido*, where the treaty between General Bonaparte and the Emperor of Austria was signed in October 1797, by which Venice was so shamefully sacrificed by the French general to Austria—one of the deepest blots in the political history of Napoleon. The mean house in which this disastrous treaty was concluded is still pointed out; the leaden inkstand, from which it was signed, is preserved, as a melancholy record of the Republic's fall, in the *Museo Correr* at Venice.]

Returning to the rly.

7 m. *Pasian Schiavonesca* Stat.

7 m. *Udine* Junct.† Stat. (*Inns*: *Italia*; *Croce di Malta*), a city of 20,000 inhab., once the capital of *Friuli*, and still surrounded by its ancient walls. In the centre is the castle, now a prison, built 1517 by *Giov. Fontana*, on the height chosen by *Attila* to view the burning of *Aquileia*. *Udine* presents so many features of resemblance in its buildings to the mother city, to whose rule it was so long subjected, as to merit the name of *Venice* in miniature: it has its grand square, its *Palazzo Pubblico*, 1457,—a fine Gothic building on pointed arches instead of the Doge's palace—the two columns, the winged lion of St. Mark, and the campanile with two figures to strike the hours. The *Palazzo Pubblico* contains, under its Gothic colonnade, a Coronation of the Virgin, by *Girol. da Udine*, and a Madonna by *Pordenone*. The *Cathedral*, dedicated to the Virgin, modernised except its fine W. front and Gothic portals, contains a painting by *Martino da Udine* (*Pellegrino di San Daniele*), St. Joseph and the two Infants. The campanile dates from the 12th cent. In the bishop's palace is a ceiling painted by *Giovanni da Udine*, whose house still exists, adorned within and without with stucco ornaments, probably by himself.

[Branch Rly. from *Udine* N. 20 m. to *Carnia*, through *Gemona*, a walled town with a fine Romanesque ch.].

[10 m. E. of *Udine* is *Cividale*, the ancient *Forum Julii*, interesting from its numerous Roman antiquities; its *Duomo*, or collegiate church, founded in 750, is a remarkable mediæval edifice. See also St. Martin's Ch. The archives contain some valuable ancient MSS. (See *Handbook for South Germany*, Rte. 250)].

On leaving *Udine* the rly. changes its direction and runs parallel to the course of the *Torre* torrent, which it crosses before reaching

5 m. *Buttrio* Stat.

4 m. *S. Giovanni Manzano* Stat., Italian Custom-house.

The Judrio torrent is crossed 2 m. before reaching

4 m. *Cormons* Stat., Austrian Custom-house. From here the line running at the base of the hills, gradually approaching the Isonzo, the ancient Sontius, the hypothetical boundary of Italy, which it crosses 1 m. before reaching

7 m. *Gorizia* or *Görz* Stat. (*Inn*: Tre Corone), a modern manufacturing town on the Isonzo—see *Handbook for South Germany*, Rte. 254.) The course of the Isonzo is followed to

8 m. *Sagrado* Stat., 2 m. from *Gradisca*, where the line turns abruptly to the S.

6 m. *Monfalcone* Stat. From here the rly. runs near the Adriatic through *S. Giovanni on the Timavo*, the ancient Timavus, $\frac{1}{2}$ m. from the coast, the most northern point of the Adriatic. Shortly before arriving at Trieste, the chateau of *Miramar*, formerly the residence of the unfortunate Archduke Maximilian, is seen near the sea on the rt.

[*Aquileja* lies 12 m. (4 hrs.) to the W. (*Inn*: Leone d'Oro), and is reached by crossing the Isonzo by a ferry. This was in ancient times one of the most important provincial cities of Rome, and the chief bulwark of Italy towards the N.E. Augustus often resided in it, and its population was then estimated at 100,000. It was taken by Attila in 452, and reduced to ashes by that ferocious barbarian. It contains at present about 1500 inhab. Its climate is pestilential at certain seasons, from the marshes around. The *Duomo*, built 1019-42, retains the E. apse and low *crypt* (pointed) of that date. The pointed arches of the nave, &c., resting on classic columns and capitals, seem to have been rebuilt in the 14th cent. It was the metropolitan ch. of the Patriarch, whose stone throne is still preserved in the apse behind the altar. There are fragments of the palace of the Patriarch Poppo, who built the cathedral or campanile

and a detached tower. Roman remains in the neighbourhood are abundant, but small; a local *museum* contains much of what has been discovered.]

Nabresina Junct. Stat.

12 m. *Trieste* Terminus (*Handbook for S. Germany*, Rte. 248). *Inns*: H. de la Ville, on the Quay, in a good situation; Europa (with Restaurant), Aquila Nera; Albergo Grande; H. Daniele.

ROUTE 29.

VENICE TO RAVENNA, BY THE CANALS
AND COMACCHIO.

Venice to
Chioggia.
Cavanella.
Mesola.
Pomposa.

Magnavacca.
Primaro.
Ravenna.

About 90 m.

A person taking this route and having his own carriage must be prepared to run all risks of transhipment from the ferry-boats; but a traveller not so encumbered will do well to rely on the canal-boats and on the carriages of the country, which he will find at Mesola to convey him to Ravenna.

Persons proceeding by this route will have a good opportunity of seeing the famous *Murazze*, or great sea-wall of Venice (see Rte. 27), as the boat must pass along it whether it follows the canal inside the island of Malamocco, or takes the outward or seaward route.

The ordinary course, if in a gondola, is to proceed down the deeper channel of the Laguna, called the Malamocco Canal, and from thence inside the

long narrow island which lies beyond it.

Steamer from Venice every day during the summer for Chioggia. The time occupied in rowing the distance in a 6-oared boat is about 6 hours; it would, of course, be much shorter in a sailing one, with a fair wind.

Chioggia or *Chiozza* (described as an Excursion from Venice in Rte. 27) is the best resting-place for the first night. Leaving the town, we proceed to Brondolo, on the Brenta, and from thence by the Canal di Valle, which connects the latter river and the Adige, to *Cavanella dell' Adige*, ascend the Adige for 2 m., and then follow the Canal di Loreo to *Cavanella di Pò*, on the l. bank of that branch of the Po called the Pò Grande, or della Maestra. The other branch farther S. is the Pò di Goro, and between the point of bifurcation at the Punta di Sta. Maria and the sea these two arms of the river enclose an island, called *Isola d' Ariano*, frequently subject to the destructive inundations of both its branches. On the northern shore of this island, and about 3 m. lower down, is *Taglio del Pò*, to which, if the island can be traversed, the traveller should proceed, and there leave his boat; otherwise he must ascend the northern branch of the Po, and make a tedious *détour* round the western angle of the island to Sta. Maria, near the town of Ariano; in either case he will arrive at *Mesola*. The difference of time occupied by these two modes is considerable: from Chioggia to Taglio the voyage, *direct*, occupies about 8 hrs.; from Taglio to Mesola, across the island, is little more than 1 hr.: whereas the route from Chioggia to Mesola, going round by the Po and Sta. Maria, requires at least 14 hrs.

Mesola, on the rt. bank of the Pò di Goro. This should be made the sleeping-place on the second day: there is a tolerable *inn* here; and a country carriage, quite good enough for the roads, may be hired for the next day's journey. Mesola has a population of 1917 souls: it appears to have been considered important as a frontier town, since it is recorded

that it has been twice purchased of the House of Austria by the Church—by Pius VI., for a million of scudi, and by Leo XII., in 1822, for 467,000. The expense of keeping up the embankments of the canals and rivers in this part of Italy, which are admirably constructed and managed, as the traveller will not fail to observe during his journey, is said to have made the acquisition an onerous one to the Papal Government. There is an interesting *ch.* at Mesola, erected in 1071, once attached to a rich Benedictine abbey. The pavement of *opus Alexandrinum*, the spaces over the columns and the apse, formerly covered with mosaics, were subsequently painted by a certain Chegus, who has left his name on them: in the refectory, now the property of Count Guiccioli, are three good subjects—the best, Our Lord giving His benediction, between a group of saints—probably by *Pietro da Rimini*, although attributed to Giotto.

Leaving Mesola, the road proceeds along the flat sandy tract to *Pomposa*, near the Pò di Volano, which is crossed by a ferry, and afterwards passes over the sandy strip which encloses on the E., separating from the sea the shallow Lagune, or, as it is called, the *Valli di Comacchio*, to *Magnavacca*. W. of Magnavacca is the town of *Comacchio*, with 8300 souls. The Lagunes of Comacchio, similar to those of Venice in their mode of formation, occupy an extensive area of 170 sq. kils. between the Pò di Volano on the N. and the Pò Primaro or Reno on the S., separated from the sea by a long sandy spit which has only one communication with it by the cut of Magnavacca. These Lagunes have from time immemorial been noted for their fisheries, consisting chiefly of eels and grey mullet: by means of a most ingenious system, the rivers which encircle them at a certain period of the year are allowed to flow in, and thus to introduce the young fry which ascend these streams from the sea; the fish are allowed to increase in size, and, as all exit is prevented by nets and sluices, at a particular time the fishing

commences. The fishery employs a population of nearly 8000 persons living about Comacchio, and produces about 800,000 lire; the average production has been 1,800,000 lbs. annually. The fish is cured on the spot, and exported to every part of Italy. The contrivances for enticing the young fish, and for retaining the old returning to the sea, which are very ingenious, have been described by Tasso and Ariosto.

"Come il pesce colà, dove impaluda
Ne' seni di Comacchio il nostro mare,
Fugge dall' onde impetuosa e cruda,
Cercando in placide acque, ove ripare.
E vien, che da sè stesso ei si rinchiuda
In palustre prigion, nè può tornare;
Chè quel serraglio è con mirabil uso
Sempre all' entrar aperto, all' uscir chiuso."
Gerus, Lib. vii. 46.

Ariosto calls Comacchio

"La città, che in mezzo alle piscose
Paludi del Pò teme ambe le foci."
Orl. Burl. iii. 41, 3.

The town of Comacchio was formerly fortified, and occupied, in virtue of a stipulation in the Treaty of Vienna, by an Austrian force; but the defences were destroyed in 1848. It is on an elongated island, having the Convent of the Capuccini at one end, and the remains of the citadel at the other. The depth of the Laguna varies from 3 to 6 ft.

About 7 m. S. of Magnavacca the road crosses the southern branch of the Po, called the Pò di Primaro, at Il Passo, the supposed *Spineticum Ostium* of the ancients, leaving on the l. the town of Primaro and its small port, defended by the Torre Gregoriana.

1 m. beyond Primaro the Lamone is crossed, and we soon enter the northern extremity of the *Pineta*, described in the account of Ravenna, in the succeeding route. After a drive of a few miles through this venerable forest, we enter Ravenna near the tomb of Theodoric, by the Porta Serrata. The journey from Mesola to Ravenna will occupy about 10 hrs., and be a fair day's work.

N. Italy.—1877.

Ravenna, described in Rte. 39.

[Dr. Fraser, who performed the journey from Ravenna to Venice, gives the following account of his progress:—"This route is not devoid of interest, although it is seldom followed. On leaving Ravenna, the road passes by the tomb of Theodoric, and soon after enters the Pineta. The deep silence of the forest is unbroken by the noise of the carriage, which now passes over the green turf, scarcely marked, and in some places not at all, by any track; and the traveller soon feels that without the aid of a guide, or the instinct of the North American, his path would be lost. We were told that wild boars abound in the recesses of the forest; but we saw no game, nor indeed any living thing. After threading its mazes for two hours, we observed with regret a thinning of the trees, and gradually entered on the open country. An uninteresting drive brought us to Magnavacca, where, in addition to our own stock of provisions (for every person taking this route ought to carry a supply), we found the means of making a tolerable breakfast. We changed horses and carriage at this place, by which we neither improved our vehicle nor the quality of the horses. We were now given to understand that no one would take a good carriage by this road, so that we had been deceived by the innkeeper at Ravenna, who had agreed to convey us to Mesola in his snug barouche; whereas the one to which we were now transferred was somewhat ruder in construction than a tax-cart. We had, however, no alternative, and were given to understand that next day we should obtain a better carriage at Mesola, which we reached at sunset. We slept there, although our original intention was to make Ariano our resting-place for the first night; but the usual road was cut up by the late floods, and that which we were to follow so increased the distance, that the landlord would not furnish us with horses that evening. As he had everything in his own hands, we submitted with as good grace as possible. Mesola consists of

a large building, the residence of the governor, apparently constructed so as to be turned into a fort if necessary, and a few straggling houses, all lying below the level of the river, which is here magnificently embanked. During this day's journey we crossed five streams by means of ferry-boats; but the steepness of their banks, and the bad arrangements of the boats, convinced us that no English carriage could be safely transported without improved means. On one occasion, indeed, our carriage, from its impetus in descending, was nearly thrown into the river, dragging the men and everything after it. If this accident had happened, we should have had our baggage destroyed, if not lost, and should have been compelled to proceed for some distance on foot. We started from Mesola the next morning at day-break, and drove along the S. bank of the Pò di Goro, or Pò Piccolo, to the point opposite Vicolo, where we found numerous boatmen, and soon made an arrangement for our conveyance to Chioggia. We were now dragged, as in a canal boat, by two men, up the Po to Sta. Maria in Ponto, without landing at Ariano. Before arriving at Sta. Maria we left the boat in order to avoid the tiresome navigation round the western point of the island. We reached Sta. Maria in this way, after a walk of a mile, while the boat did not arrive for 3 hours. The effects of the floods on this island of Ariano were still visible in the broken banks, and in the vast masses of shingle thrown up on various parts of the surface. The inhabitants were unable to leave their houses for 15 days during the great flood of November, 1839. On the arrival of our boat we proceeded on our voyage, passing through numerous canals, and seldom encountering a lock, in consequence of the level character of the country. We crossed the branch of the Po called Pò Maestra, the Adige, and the Brenta, during the day; but the only towns we passed were Cavanella di Pò and Loreo. We arrived at Chioggia at 8 in the evening, and our anxiety to reach Venice was so great that we

immediately hired a boat, and landed in that city at 2 in the morning. We ought to have slept at Chioggia, as we suffered much from cold in passing the lagunes, and had but an imperfect view of the great wall, which is so well seen on this passage. Our route altogether, in spite of the drawbacks mentioned, was far from being uninteresting; the swamps, canals, and rivers were so unlike anything we had seen before, that we were amused by the novelty of the scene; the time passed away pleasantly under the awning of the boat, or in walking along the banks of the canals, which the slow movement of our boat permitted; we were struck by the simple manners of the peasantry, and still more by the extreme beauty of the women; we were not annoyed by beggars; we enjoyed a freedom unknown to travellers in a diligence; and at the close of our journey we almost regretted that it was the only one, and the last of the kind."]

Travellers will perceive from this that it is desirable to divide the journey into 3 days, sleeping at Mesola or Ariano on the first night, and at Chioggia on the second. They would thus reach Venice early on the third day.

ROUTE 30.

VENICE TO FERRARA BY PADUA.—RAIL.

Distance, 71 m.; time, 3 to 4 hrs.; trains, 4 daily.

Venice and the Rly. as far as 23 m. Padua Junct. Stat. are described in Rte 27.

On leaving Padua, its many lofty buildings are seen extending over a wide range. Amongst them the domes of Sta. Giustina, the minarets of S. Antonio, the double-topped tower of the Observatory, and the lofty roof of the Palazzo della Ragione are conspicuous. The rly. crosses the plain to the northern extremity of the group of Euganean hills, near which is situated

6 m. Abano Stat. (*Inns*: *Orologio*; *Due Torri*: several others, but none very comfortable). The place is much frequented by the Italians during the bathing season (June, July, and August), and there is a *Stabilimento*, well fitted up, for persons intending to take the baths, with a restaurant. Its baths have retained their celebrity from the time of the Romans, and under the name of *Fons Aponus*, the place is repeatedly mentioned by classical authors; medals and other remains of antiquity have been found here in abundance: the place is also remarkable as the birth-place of Livy, of Valerius Flaccus, and of Pietro d'Abano, in whom the Paduans take almost equal pride.

"This village is about 3 m. from the Euganean Hills, situated in an extensive plain: from this rises a sort of natural tumulus, of a circular form, of about 15 ft. high, and above 100 in circumference. From this mount

burst two or three copious streams of hot water, varying from 77° to 185° Fahr. $\frac{1}{2}$ they contain a minute portion of muriates of soda, lime, and magnesia, and of sulphate of lime; the gaseous emanations with which they are accompanied consisting of azote and carbonic acid. A part of them serves to fill the baths and pits for heating the muds; a part loses itself in cuts and wet ditches, amidst the meadows; and a part turns the wheel of a mill, which whirls amidst volumes of smoke.

"The meadows, which are of surprising fertility, extend about 2 m. without interruption, when they are broken by an insulated hill, entirely covered with trees, brushwood, and vines; from the foot of this issue smoking streams, and a little farther is another single hill, from whose roots issue hot mineral waters. The structure of the hills, and their character and position, show evidently that they are outliers of the volcanic group of the Euganeans.

"There are other springs of the same nature, and having all of them more or less medicinal virtues; which procured apparently for this place the ancient name of *Aponon*, derived from α , privative, and $\piονος$, pain.

"It is celebrated for its muds, which are taken out of its hot basins, and applied either generally or partially, as the case of the patient may demand. These are thrown by after having been used, and at the conclusion of the season, returned to the hot fountain, where they are left till the ensuing spring, that they may impregnate themselves anew with the mineral virtues which these are supposed to contain. The muds are, on being taken out, intensely hot, and must be kneaded and stirred some time before they can be borne. When applied — an operation which very much resembles the taking a cast — they retain their heat without much sensible diminution for three-quarters of an hour, having the effect of a slight *rubefacient* on the affected part, and producing a profuse perspiration

from the whole body. Heat is considered as so essentially seconding their operations, that this watering-place, or rather mudding-place, is usually nearly deserted by the end of August; though there are some who continue to wallow on through the whole of September.

"The baths, though sometimes considered as a remedy in themselves, are most generally held to be mere auxiliaries to the muds, and usually but serve as a prologue and interlude to the dirty performance which forms the subject of the preceding paragraph, they being supposed to open the pores and dispose the skin to greater susceptibility."—*Rose's Italy*.

The thermal springs in this district are very numerous. Besides those at Abano, there are others at *Ceneda*, *Monte Gotardo*, *Sant' Elena*, *San Pietro Montagnone*, *Monte Grotto*, *San Bartolomeo*, *Monte Ortone*, and *San Daniele in Monte*.

The rly. continues under the hills to

2 m. *Montegrotto* Stat., where there are several hot, gaseous emanations, and a bath-house. Beyond this, after traversing a tunnel through a spur of the Euganeans, is seen on the l. the castle of *Catajo*, which was bequeathed by its former proprietor, the Marquis Obizzo (a Venetian nobleman), to the Duke of Modena. The old part of the castle, built 1550, may always be seen; it contains some frescoes by *Gian. Battista Zelotti*, a friend of Paul Veronese. The Archeological collection has been removed to Vienna; but there are still some specimens of old armour and warlike weapons, ill arranged, early Christian inscriptions, and some other curious antiques and relics.

4 m. *Battaglia* Stat., situated in an amphitheatre of hills, at some distance from the village, with fair hotels—the *Albergo di Battaglia*, close to the high road, upon the canal of Monselice; and *La Mezza Luna*: it has some thermal springs, which are much frequented in July and Aug. There is

a bathing establishment, *Stabilimento di Sta. Elena*, in the park of the Wimpffen chateau, where tolerably comfortable quarters may be obtained. The treatment pursued is similar to that at Abano, namely, applications of hot mud followed by bathing; but it is a quieter place than Abano.—*A.L.S.* Opposite to Battaglia, and on the top of a hill, stands the picturesque castle of *Monticelli*. Beyond is a large square yellow chateau, built on a terraced knoll close to the line. This belongs to the Austrian family of Wimpffen.

[About 2 m. E. of the village of Battaglia is *Carrara di S. Stefano*, once celebrated for its Benedictine Monastery founded in 1027. Several of the family of the Carraras were buried in the ch. Marsilio, who died in 1330, has a marble monument, with reliefs of the Virgin, SS. Antony and Benedict. On a pilaster on the S. wall of this edifice is an inscription in Lombard characters relative to the death of Ubertino Carrara in 1365, in which the family is designated by the name of *Papafava*, lords of Carrara and Padua. The bell-tower bears the date of 1293. The fine old monastery was suppressed in 1777, and sold by the Venetian Government to the Erizzo family.]

4 m. *Monselice* Stat., situated in a depression between 2 pointed peaks (*Inn*: Grand Hôtel), a town surmounted by a *rocca*, or castle of the 13th cent., even more feudal in aspect than Este. Pop. 8000. It stands upon a noble rock. It has long ranges of curtain walls with *stepped* battlements, studded with bold square crenellated towers. They ascend and descend the hill-sides, intermingled with rich vegetation. Monselice was a place of importance in the middle ages: in the 10th cent. it became a feudal possession of the House of Este, even before they had acquired the town whose name they subsequently adopted (1165). The hill of the *Rocca*, from which the town derives its name—mountain of silex—

is formed of *trachyte*, known by the local designation of *masegna*, which is extensively quarried for building purposes. The palace on the hill belonging to the Duodo family, the ch., and the 7 detached chapels in imitation of the 7 basilicas of Rome, were built from the designs of *Scamozzi*. There were some paintings by *Palma Giovane* in the ch. In the Villa Cromer is preserved one of *Canova's* earliest works (1778), a statue of *Æsculapius*. All the country is exceedingly rich, but intersected by muddy canals. Hereabouts, on the rt., are seen several conical hills of the Euganean group.

[*Excursion to Arqua.* Monselice or Battaglia is the best point to diverge from the rly. to visit *Arqua*. The distance from either is about 5 m. Carriages will be found at the stats.; the charge to go and return ought not to exceed 14 fr.; the most picturesque road is from Battaglia, passing at the foot of the hill of Monticelli. The return may be varied by joining the rly. at Este, or *vice versâ*. *Arqua* is beautifully situated amongst the Euganean hills; here *Petrarch* retired and died, in 1374. The house was shown as his habitation as far back as 1650. The paintings on the walls, of which the subjects are taken from his poems, date from the preceding cent.; and there is nothing in the architecture inconsistent with the story. It is inhabited by a farmer, and is somewhat dilapidated. Here is *Petrarch's* chair; and *Petrarch's* pretended cat, or "*miccia*," as he used to call her (and as all cats are still called in Italy), is here stuffed, and in a small niche. The tomb of the Laureate, of the same form as that called *Antenor's* at Padua, like it stands on 4 stumpy pillars in the churchyard. It is of red Verona marble, and was raised by *Francesco di Brossano*, the husband of *Francesca*, one of the illegitimate children of the poet. The inscription is by *Petrarch* himself. Above is a bronze bust, placed there in 1677. *Byron* has

sketched this sepulchre in a well-known passage of '*Childe Harold*,'—

"There is a tomb in Arqua," &c.

The *Pozzo di Petrarca*, a walled cistern, is said to have been built at his expense for the use of the town. In the village ch. are two paintings attributed to *Palma Giovane* and *Paul Veronese*. Near Arqua is a spring of strongly sulphureous water. Very good figs and white wine (for this country at least) are grown near Arqua, and may be had at the little *osteria* in the town.]

3 m. *Este* Stat., 3 m. from the town of that name: *omnibus* (in half an hour) meets every train stopping here. (*Inn*: La Speranza, a small house, clean and good.) Este is beautifully situated at the foot of the *Monte Murale Monte Cero*, which forms the S. extremity of the Euganean group of hills. The "*Rocca*," or Castle of Este, is a fine and almost unaltered building, erected in 1343 by *Ubertino Carrara*, and repaired by the *Scaligers* during their temporary possession of it; a noble dungeon tower, with frowning embrasures and battlements, and standing at least upon the site of the original fortress, the seat of the family of Este, so celebrated in history. *Alberto Azzo* (born 996) was the more immediate founder of the house here on the death of the emperor *Henry III*. The ancestry of *Alberto* may be traced in history to *Bonifazio*, Duke or *Marquis of Tuscany*, in 811. Poetry carries it much higher. The magician, in the vision of the enchanted shield, enables *Rinaldo* to behold *Caius Attius* as his remote ancestor:—

"Mostragli Caio allor, ch' a strane genti
Va prima in preda il già inclinato Impero,
Prendere il fren de' popoli volenti,
E farsi d' Este il Principe primiero;
E a lui ricoverarsi i men potenti
Vicini, a cui Rettor faceva mestiero,
Pocia, quando ripassi il varco noto,
A gli inviti d' Honorio il fero Goto."

Orlando Furioso.

Guelph, Duke of Bavaria (succeeded 1071), from whom all the branches of

the House of Brunswick are descended, was the son of Alberto Azzo, Marquis of Este, by his first wife, Cunegunda, a princess of the Suabian line.

Fulco, I., Marquis of Italy and Lord of Este, the son of Alberto Azzo by his second wife, Garisenda, daughter of Herbert, Count of Maine, was the founder of the Italian branch from which the Dukes of Ferrara and Modena descended; the male line of which became extinct at the end of the last cent. The deposed Duke of Modena, who is of the House of Hapsburg-Lorraine, represents that of Este in the female line, —his grandmother, Maria Beatrix, having been the last descendant of the Italian branch. Este continued in the possession of the descendants of Alberto until 1294, when it fell an easy conquest to the Carraras. Successively a dependency of Padua and of the Verona Scaligers, it passed to Venice in 1405, retaining its local government and municipal institutions.

The town of Este contains more than 10,000 inhab. It has a Lombard aspect; most of the houses are supported by picturesque arches. The exterior of the *Ch. of San Martino* bears the appearance of high Romanesque antiquity, but the interior is modernised; the *campanile*, in the same style, inclines as much as the leaning tower of Pisa. In that of *Sta. Maria delle Grazie*, signed and dated 1509, in excellent preservation, is a Madonna by *Cima da Conegliano*. A fine belfry tower, with forked battlements, and a *Dondi* clock (see *Padua*) of the largest size, add to the antique adornments of this mediæval town.

6 m. *Stanghella* Stat., 2 m. before reaching the Adige, in crossing which there is a good view over the plain of Rovigo, the river being here at a higher level than that town; soon after crossing the Adige, pass a strong circular fort on l. erected by the Austrians, astride on the highway. The country is flat and marshy, but with luxuriant vegetation.

4 m. *Rovigo* Junct. Stat., at a short

distance from the town (*Inn*: La Corona Ferrea, in the N. suburb), a small, active and cheerful city. Pop. about 9000. The cathedral is now the seat of the Bishop of *Adria*. [The ancient city of *Adria* lives in the name of the Adriatic: its site, 12 m. E. from Rovigo, can scarcely be traced, and is now 16 m. from the sea. A short branch *Rly.* connects the modern town with Rovigo.] The *Duomo* of Rovigo is a plain building, with a few second-rate pictures. In the *Piazza Maggiore* is a column on which once stood the Lion of St. Mark and a marble pedestal for the gonfalon of the Republic. The *chapel of the Madonna*, a circular edifice at the extremity of the city, contains a host of votive offerings and paintings, the latter principally by the inferior artists of the Venetian school. At the Municipality is the *Galleria Municipale*, which contains several paintings from religious edifices, from the Bishop's Palace, &c., a few of the early Venetian school. In the W. part of the town are 2 mediæval square towers, both out of the perpendicular. [Branch *Rly.* W. 30 m. to *Legnago* on the Adige, and about half-way to Mantua. It was one of the strongest fortresses in Venetia while under Austrian rule.] Cross a marshy tract to 5 m. *Arquà* Stat. (not to be confounded with Petrarch's Aqua), in the midst of marsh land.

2 m. *Polesella* Stat. The town extends for a considerable distance along the N. bank of the Po, which river here forms the boundary between Venetia and the Romagna.

7 m. *Santa Maria Maddalena* Stat., on the N. bank of the Po, which is crossed by a long iron bridge to

4 m. *Ponte Lago Scuro* Stat., a place of considerable commercial activity, as the principal port on the lower Po.

3 m. *Ferrara* Stat.

Inns: Albergo dell' Europa, opposite the Post Office, the best; La Stella d'Oro, "clean bed-rooms and good," opposite the Castle; Tre Corone.

The principal objects of interest can be seen in a few hours. Ferrara is the capital of a province and is situated in a fertile but unhealthy plain, at a level of only $6\frac{1}{2}$ ft. above the sea, and at a short distance from the Po, whose bed is on a level with the tops of the houses! This plain, intersected only by irrigation canals from the river, presents an unbroken horizon, and extends, with little variation, up to the walls of Ferrara.

The city, the *Forum Alieni* of Tacitus, and once the residence of a court celebrated throughout Europe, still retains many traces of its ancient grandeur. There are broad and ample streets, but grass grows on the pavement; there are palaces, but they are falling into decay; and the walls, 7 m. in circuit, which once contained nearly 100,000 souls, now enclose less than one-third of that number, and the inhab. of the district do not exceed 68,000. The population is collected together in the centre of the city, and thinly scattered over the remaining portion. The Jews are an opulent body here, and number about 3000. They inhabited until lately, as in all the other Papal cities, a distinct quarter, the *ghetto*, or Jewry; it was formerly usual as at Rome and other places, to lock them in at night; here, however, their importance has exempted them from the observance of that degrading regulation. In spite of their deserted appearance, the effect of its broad and handsome streets is imposing; that of the Corso di Po, by which the city is entered from the Rly. Stat., is $1\frac{1}{2}$ m. in length. Its palaces, though many of of them are dilapidated, have an air of grandeur befitting the former celebrity of the city, but Ravenna itself is scarcely more fallen than Ferrara, although it was the great commercial emporium of Italy during the middle ages, the *città bene avventurosa* of Ariosto, the *gran donna del Pò* of Tassoni.

The modern city is supposed to have been founded in the 5th cent., when the invasion of the Huns and the destruction of Aquileia drove the

inhabitants into the marshes for security. Its walls were built in the 6th cent. by the exarchs of Ravenna, and it was raised to the rank of a city in 661 when the bishopric of Vigovenza was transferred to it; its archbishopric was founded by Clement XII. in 1735. But the chief interest of Ferrara arises from its connection with the house of Este. As far back as the 10th cent. we find this family connected with Ferrara; first as supreme magistrates, and afterwards as hereditary princes (1240), acknowledging generally the suzerainty of the Pope, though sometimes asserting their independence. It remained under their sway until the extinction of the legitimate branch in 1597, in the person of Alfonso II.: and in the following year it was annexed to the States of the Church by Clement VIII., on the pretext that Cesare d' Este, the representative of the family by a collateral line, was disqualified by illegitimacy. During the 16th cent. the Court of Ferrara was unsurpassed by any in Europe for its refinement and intelligence; its University was renowned throughout Christendom, and so many English students were collected within its walls as to form, as they did in Bologna, a distinct nation in that learned body. But there are greater names associated with the history of Ferrara at this period than those of its princely sovereigns. "Melancholy as the city looks now, every lover of Italian poetry," says Forsyth, "must view with affection the retreat of an Ariosto, a Tasso, a Guarini. Such is the ascent of wealth over genius, that one or two princes could create an Athens in the midst of this Bœotia. The little courts of Ferrara and Urbino seemed to emulate those of Alexandria and Pergamos, contending for pre-eminence only in literature and elegance."

In addition to the ancient brilliancy of its court, Ferrara, offers no inconsiderable interest to the English traveller for the impulse which it gave to the Reformation. The names of Ariosto and Tasso have almost

eclipsed the recollection of that event, and of the asylum given to Calvin and to Marot by the Duchess Renée, the high-minded daughter of Louis XII., and the wife of Ercole II. At an early period Ferrara afforded protection to numerous friends of the Reformed Faith who fled from other parts of Italy, and even from countries beyond the Alps, a circumstance to be ascribed to the influence of the accomplished princess just mentioned, who had become acquainted with the doctrines of the Reformers previous to her departure from France in 1527, by means of some of those learned persons who frequented the court of Margaret, Queen of Navarre. "The first persons to whom she extended her protection and hospitality were her own countrymen, whom the violence of persecution had driven out of France. Mad. de Soubise, the governess of the duchess, had introduced several men of letters into the court of France during the late reign. She now resided at the court of Ferrara, along with her son, Jean de Parthenai, sieur de Soubise, afterwards a principal leader of the Protestant party in France, her daughter, Anne de Parthenai, distinguished for her elegant taste, and the future husband of this young lady, Antoine de Pons, Count de Marennnes, who adhered to the reformed cause until the death of his wife. In the year 1534 the celebrated French poet, Clement Marot, fled from his native country, in consequence of the persecution excited by the affair of the *placards*; and, after residing for a short time at the court of the Queen of Navarre, in Bearn, came to Ferrara. He was recommended by Madame de Soubise to the duchess, who made him her secretary; and his friend Lyon Jamet, finding it necessary soon after to join him, met with a reception equally gracious. About the same time the celebrated reformer John Calvin visited Ferrara, where he spent some months under the assumed name of Charles Heppeville. He received the most distinguished attention from the duchess,

who was confirmed in the Protestant faith by his instructions, and ever after retained the highest respect for his character and talents." Among the other learned personages assembled here at this time was Fulvio Peregrino Morata, who had been tutor to the two younger brothers of the duke, and who became still more celebrated as the father of Olympia Morata, the most enlightened female of her age; who first "acquired during her residence in the Ducal Palace that knowledge of the gospel which supported her mind under the privations and hardships which she afterwards had to endure."

Under the sway of the house of Este, Ferrara was one of the great commercial cities of Italy. Its trade began to decline in the 16th cent., and, although it has been much reduced even since that period, the city still carries on a considerable traffic in agricultural produce. A great deal of business was formerly done here in hemp, of which large quantities found its way into the English dockyards, the Ferrara growth being considered the best for cordage.

Ferrara had its *School of Painters*, but none of them rose to the first rank, and as a whole it is a school which does not possess very great interest. Examples of all the chief painters will be seen in the chs. and Pinacoteca of Ferrara. *Cosimo Tura*, the Mantegna of Ferrara, 1418–1481. *Lorenzo Costa*, fl. 1474. — *Dosso Dossi*, 1474–1559. — B. Benvenuto, surnamed *Ortolano*, 1467–1525. — Benvenuto Tisio, called *Garofalo*, 1481–1559. He was the brightest light of the school and worked for some years under Raphael. *Ludovico Mazzolini*, pupil of Lor. Costa (d. 1530). — *Giralamo da Carpi*, pupil of Garofalo, 1501–1556. — *Bastianino* ("a weak imitator of Michael Angelo," *Cic.*), 1532–1585. — Giuseppe Mazzuoli, called *Bastaruolo* (d. 1589). — *Scarsellino*, 1551–1621, — and *Carlo Bononi*, pupil of Bastaruolo, and an imitator of the Caracci (d. 1632).

Plan for Visiting in a day the principal Objects of Interest at Ferrara, and in topographical order.

***DUOMO**; *the Castle; Ch. of San Domenico; Chs. of San Benedetto and S. Maurelius; House of Ariosto; *Pinacoteca; Campo Santo; and Ch. of San Cristoforo; returning by the Piazza Ariostea to the Strada della Giovecca; Prison of Tasso; Ch. of the Teatini; Ch. of San Francesco; *Public Library; University; Ch. of Sta. Maria in Vado; Promenade of the Montagnone; Porta Romana; Porta Reno; returning to the Duomo by the Ch. of S. Paolo.

CHURCHES.

The *Cathedral was consecrated in 1136; its highly interesting Gothic exterior, with few exceptions, belongs to that period, but the interior has been spoiled by modern renovations. The beautiful front is divided by buttresses capped by turrets into 3 equal portions, each surmounted with a gable containing a wheel-window, and ornamented with a double range of pointed arches. The porch is composed of a semicircular arch supported by columns, which rest upon curious figures placed upon red marble lions; the side doors have also semicircular arches. The rude bas-reliefs with which this part is covered are in a good state of preservation; they represent the Last Judgment, various events in the life of Christ, the Seven Mortal Sins, with numerous sacred, profane, and grotesque emblems. Over the rt.-hand door is a colossal marble bust of Donna Ferrara, the sister of the founder of the ch., and on the same side statue of Alberto d'Este, in the pilgrim's dress, in which he returned from Rome in 1390, laden with bulls and indulgences. Over the central door is a bas-relief of St. George and the Dragon, and higher up the long-venerated miraculous statue of the Virgin attributed to *Nicolo da Pisa*.

The double range of small arches is continued round the flanks of the edifice. At the S.E. extremity is the huge but unfinished *Campanile*, composed of 4 tiers of high round arches and built of blocks of Verona marble, erected by Duke Ercole II.

The interior is in the form of a Greek cross. The semicircular choir was first added in 1499, by Rosette, a native architect, known as one of the earliest restorers of Italian architecture; the portion beyond the transept dates from 1637, and the remainder from between 1712 and 1735. There are several paintings worthy of notice. In the 3rd chapel rt. is *Garofalo's* picture of the Virgin and Child in the clouds, with two female saints below. In the 4th chapel rt. are works in distemper by *Cosimo Tura*, Martyrdoms of saints, boldly painted in a large style. In the rt. transept are *St. Peter and St. Paul, by *Garofalo*, and above them two half-lengths by *Ortolano*, who also painted the Virgin and Child which hangs here. Over a door in the choir is a good painting of the Marriage of the Virgin, with 8 figures. On the l. of the choir are two paintings by *Garofalo*—an Assumption, a single floating figure in blue drapery, which is very good, and a Virgin and Child, with two bishops. In the transept are excellent coloured sculptures of Christ and the Apostles—half-lengths in niches. In the l. transept is an Annunciation by *Garofalo*. The chapel of the Holy Sacrament contains some sculptures of angels, &c.; and in another chapel are good specimens of statues in wood of SS. George and Maurilius with the Virgin, by *Andrea Ferrari*, an artist of the last century; the altar-piece is by *Parolani*, a native painter (1733). On the vault of the choir is the *Last Judgment, by *Bastianino*, one of the favourite pupils and the best copyist of Michael Angelo. Lanzi says that it occupied him 3 years in painting. "It is characterised," he says, "by grandeur of design, a great variety of figures, a good disposition of the

groups, and by the pleasing repose which it presents to the eye of the spectator. It seems impossible that in a subject already occupied by Buonarrotti, Fillippo should have had the power of showing himself so original and so grand." Like Dante and Michael Angelo, Bastianino availed himself of the opportunity to put his friends among the elect and his enemies among the damned; the picture consequently contains numerous portraits of both. Among the latter are pointed out the young woman who refused his hand, while the one whom he married is placed among the blessed, and is seen maliciously gazing at her early rival. It is much to be regretted that recent attempts to restore this fine work have injured the effect of the original colouring. The 7th chapel contains another painting by the same master, the St. Catherine. The Anunciation and the St. George in the 4th chapel on l., are by *Cosimo Tura*, the painter of the 23 choir-books presented by Bishop Bartolomeo della Rovere, the execution of which has been so highly prized as to be preferred by many to that of the famous miniatures in the Library of Siena. On an adjoining altar are 5 bronze statues representing the Saviour on the Cross, the Virgin, St. John, and St. George, all larger than life, by *Nic. and Giov. Baroncelli* of Florence, and *Dom. di Paris*, much admired by Donatello. Over the 6th altar on the l. is a Coronation of the Virgin, by *Francia*, a beautiful work. In the 3rd chapel on the l. is a Madonna with 6 saints, by *Garofalo* (1524). On the wall of the choir is the sepulchral memorial of Pope Urban III., who died of grief here in 1187, on hearing of the reverses of the second crusade, previous to the fall of Jerusalem. Near the cathedral is the *Palazzo della Ragione*, with an old arcade in the Pointed style.

San Benedetto, near the Porta di Po, classed among the finest buildings of Ferrara. The most remarkable paint-

ings are Christ on the Cross, with St. John and other saints, by *Dosso Dossi*; the Martyrdom of St. Catherine, by *Scarsellino*, one of his finest works; a Circumcision, in the rt. transept, by *Luca Longhi* of Ravenna; and an Assumption of the Virgin, in the l., by *Scarsellino*. On the ceiling of the vestibule of the refectory is a painting of Paradise, with a choir of angels, by pupils of *Dosso Dossi*. Ariosto was so enamoured of this work that he requested Dossi to introduce his portrait—being desirous, he said, of securing a place in that paradise, since he was not very sure of reaching the real one. Ariosto's is seen between the figures of St. Sebastian and St. Catherine. About the middle of the last cent. the bust which surmounted the tomb of Ariosto was struck by lightning, and a crown of iron laurels which surrounded it was melted away; an incident which Lord Byron has happily embodied in his well-known stanza:—

"The lightning rent from Ariosto's bust
The iron crown of laurel's mimic'd leaves;
Nor was the ominous element unjust,
For the true laurel-leaf which Glory weaves
Is of the tree no bolt of thunder cleaves,
And the false semblance but disgraced his
brow;
Yet still, if fondly Superstition grieves,
Know that the lightning sanctifies below
Whate'er it strikes;—yon head is doubtly
sacred now."

The monument of Ariosto, removed to the library, stood in the chapel on rt. of the choir, replaced by a representation in painting of it.

The Ch. of the Campo Santo, whose fine architecture is attributed to *San-sorvino*, is decorated with sculptures by that celebrated artist. The twelve chapels are remarkable for as many paintings of the Mysteries by *Niccolò Rosselli*. The adjoining *Campo Santo* occupies the gardens and cloisters of the Convent of la Certosa. The cloisters are now covered with sepulchral monuments, and the cells of the monks converted into mortuary chapels. Among the tombs are those of Borso d'Este, first Duke of

Ferrara, the founder of the monastery ; of Duke Venanziano Varano and his wife, by *Rinaldini* ; of Lilio Giraldi, the mythologist, by *Lombardi*, removed from the cathedral ; of the wife of Count Leopoldo Cicognara ; and of the Bernardino Barbulejo, or Barbojo, said to have been the preceptor of Ariosto, &c. Amongst the other works of art in the cemetery may be noticed, the bust of Cicognara, *Canova's* last work ; the tombs of Count Mosti, by *Tadolini* ; and of Count Costabile by *Tenerani*, and the monument of Garofalo, containing his ashes, brought from the ch. of Sta. Maria in Vado. The remains of the painters Ortolano, Bononi, Bastianino, and Dielai were also brought here from that ch. Forming the entrance to one of the chapels is a beautiful doorway by Sansovino ; another chapel, intended to contain monuments of illustrious Ferrarese, contains good statues of Monti and Varano by *Ferrari*, a native artist of merit.

Corpus Domini has some tombs of the d'Este family.

S. Cristoforo (gli Esposti) contains a remarkable painting by *Costa*, the Virgin and Child, with St. Louis and St. Roch.

San Domenico, a large edifice in the Piazza dell Oca, behind the castle, is remarkable for the statues on its façade by *Andrea Ferreri*. Here is the tomb of Calignini, precursor of Copernicus. There are also some pictures by *Scarsellino* here.

S. Francesco, in a street out of the wide Corso of the Giovecca, was founded by the Duke Ercole I. In the chapel on the l. of the choir are the Marriage of the Virgin and the Flight out of Egypt, by *Scarsellino* ; and an interesting work by *Ortolano* in 4th chapel on l. In the rt.-hand transept are two pictures by *Bononi*, and a good painting by *Scarsellino*, the Virgin and Child with S. Theresa. In the same arm of the transept is the

monument of the Marchese di Villa of Ferrara, celebrated for his defence of Candia against the Turks in 1676 ; and that of Giambattista Pigna, the historian of the family, and the secretary of Duke Alfonso. In the first chapel on the l. of the chief entrance there is a marble altar-piece in high relief, attributed to the *Lombardi*. Not the least remarkable curiosity of the ch. is the famous *echo*, said to reverberate 16 times.

Il Gesù.—In the choir is the mausoleum of the Duchess Barbara of Austria, wife of Alfonso II., eloquently eulogized by Tasso.

S. Giorgio is celebrated as the scene of the General Council held at Ferrara by Pope Eugenius IV., in 1438, for the purpose of bringing about a union between the Greek and Latin Churches, and at which the Emperor John Palæologus was present. Even at that period the atmosphere of Ferrara was tainted by malaria, for it is recorded that the council was removed to Florence in consequence of the unhealthy climate of this city.

Sta. Maria in Vado, near the Montagnone, one of the oldest in the city ; but entirely altered by modern restoration, is celebrated for a miracle resembling that of Bolsena, which the genius of Raphael has immortalized. The Church tradition relates that, the faith of the prior having failed at the moment of the consecration on Easter Sunday, 1171, the Host poured forth blood, and converted him from his disbelief. This church is also celebrated for its fine paintings by *Carlo Bonone*, whose talent can only, in Lanzi's opinion, be appreciated here. He relates that Guercino, when he removed from Cento to Ferrara, spent hours in studying these works. In a chapel near the choir is the painting of Justice and Power, by *Cotignola*, containing the celebrated Latin enigma of Alessandro Guarini, which has not yet been explained.

St. Maurelius, attached to the *Cappuchin* Convent, in the Corso di Po,

has some good paintings: the Virgin throned, with saints; a similar subject, with Capuchin nuns, both by *Scarsellino*; S. Christopher and S. Antony the Abbot, S. Dominick and S. Francis, in the sacristy, by *Carl Bonone*.

S. Paolo, in the Strada di Porta Reno, near the cathedral, is remarkable for one of the masterpieces of *Scarsellino*; the Descent of the Holy Ghost. An Adoration of the Magi, and the vault of one of the side-chapels, are by the same master. The choir was painted by *Scarsellino* and *Bononi*. The Resurrection is by *Bastianino*. Two painters of this school are buried here,—*Giambattista Dossi*, and *Bastaruolo*, who perished while bathing in the Po. Another tomb in this ch., upon the 5th pilaster on rt., records the name of Antonio da Montecatino, the friend and Minister of Duke Alfonso, better known as a professor of Peripatetic philosophy. His bust, which is much admired, is by *Alessandro Vicentini*.

The *CASTLE, formerly the Ducal Palace, surrounded by its ample moat, and furnished with towers and bridges, carries the imagination back to the fortunes of Ferrara during the middle ages. "It stands," says Forsyth, "moated and flanked with towers, in the heart of the subjugated town, like a tyrant intrenched among slaves, and recalls to a stranger that gloomy period described by Dante:—

'Che le terre d'Italia tutte piene
Son di tiranni; ed un Marcel diventa
Ogni villan che parteggiando viene.'
Purg. vi. 124.

It is a huge, square building, defended at the angles by 4 large towers; it retains few traces of the ducal family, and wears an air of melancholy, in accordance with the deserted aspect of the city. Its apartments were formerly decorated by the first masters of the Ferrarese school, but the paintings have entirely disappeared, excepting on the ceilings of the antechamber

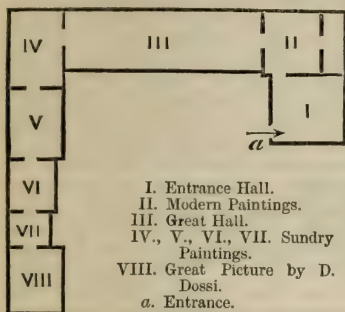
and the Saloon of Aurora, where some by *Dosso Dossi* still remain. In the dungeons of this castle, beneath the N.E. tower, Parisina, the wife of Nicholas III., and her guilty lover Ugo, his natural son, were put to death. The outlines of that dreadful tragedy have been made familiar to the English reader by the beautiful poem of Lord Byron, to whom the subject was suggested by a passage in Gibbon. The following description of the closing scene is from Frizzi's 'History of Ferrara':—"It was, then, in the prisons of the castle, and exactly in those frightful dungeons which are seen at this day beneath the chamber called the Aurora, at the foot of the Lion's Tower, at the top of the street of the Giovecca, that, on the night of the 21st May, 1425, were beheaded, first Ugo, and afterwards Parisina. Zoese, he that accused her, conducted the latter under his arm to the place of punishment. She, all along, fancied that she was to be thrown into a pit, and asked at every step whether she was yet come to the spot? She was told that her punishment was to be by the axe. She inquired what was become of Ugo, and received for answer that he was already dead; at which, sighing grievously, she exclaimed, 'Now, then, I wish not myself to live'; and, being come to the block, she stripped herself with her own hands of all her ornaments, and, wrapping a cloth round her head, submitted to the fatal blow, which terminated the cruel scene."

On the S. side of the castle, a monument to *Savonarola* has been erected. He was born in this city 1452.

**Gallery of Pictures*, or *Pinacoteca Municipale* (open daily 9 to 3).—It is at the *Ateneo Civico*, in the Corso Vittorio Emanuele. The palace, erected in 1493 by one of the Estes, and in 1567 altered to its present form by another of the family, is entirely of stone, a rarity in this alluvial district; only the N. and W. fronts have been completed, and exhibit diamond-shaped

projecting courses, a very unusual style of construction, from which it is generally known as the *Palazzo del Diamante*. Some of the pictures in this collection are remarkable; the greater part have been brought from chs. falling into ruin, in and about Ferrara.

PLAN OF THE PINACOTECA AT FERRARA.



The collection of old pictures only numbers about 90, of which the following seem most deserving of notice. The painters' names are given in the order in which the pictures are hung. There is a good catalogue, $\frac{1}{2}$ fr. ;

Bastaruolo, a Crucifixion, a good specimen of a rare painter.

Giuseppe Caletti, called *Il Cremonese*, St. Mark, writing his Gospel, considered the painter's best work.

V. Carpaccio, The Madonna on her bier, surrounded by the Apostles, 1508.

Dosso Dossi, a large painting in 6 divisions, of the *Madonna and Child enthroned with saints, "one of the greatest treasures of art in N. Italy," *Cie.*—*St. John of the Apocalypse.

Fr. Francia, the Dead Christ mourned by Mary Magdalene, St. John, and St. Joseph of Arimathea.

Stefano Falzagalloni (a Ferrarese

artist, 1480-1531), Madonna and Child enthroned with saints.

Garofalo, the Old and New Testaments, a fresco transferred to canvas. This immense and most curious composition is called the *Trionfo della Religione Cristiana* and the *Vecchia e Nova Religione*; it formerly stood in the refectory of S. Andrea; it represents the victory of the New over the Old Testament, the ceremonies of the Mosaic being contrasted with those of the New Law.—St. Peter Martyr.—Virgin, Child, and St. Joseph, the subject styled *Il Riposo*.—*Madonna and Child enthroned with saints.—*Adoration of the Magi, 1537, one of his masterpieces. The pink, garofalo, is introduced, in allusion to the painter's name.—Christ in the Garden, the 3 disciples asleep.—The Slaughter of the Innocents.—The *Resurrection of Lazarus.—The Discovery of the Cross.

Guercino, St. Bruno before the Virgin.—The *Decollation of S. Maurelio.

Palma vecchio, The Tribute Money.

Domenico Panetti (Garofalo's master, 1460-1531), *St. Paul.—The Visitation of Elizabeth, with St. Joseph and S. Zaccaria.—*St. Andrew.

P. Subleyras, Portrait of Pope Benedict XIV.

Timoteo della Vite, S. Maria Egiziaca borne to Heaven by Angels, in Perugino's manner.

In addition to the paintings of the old masters, there are a few modern pictures.

Beyond the Museo Civico is the *Palazzo Prosperi*, with a beautiful decorated entrance designed by *B. Peruzzi*. Here is *Carpaccio's* Death of the Virgin.

Palazzo del Magistrato. In a hall of this palace the *Accademia degli Ariostei* held its sittings; it has succeeded to the *Accademia degli Intrepidi*, one of

the first poetical societies of Italy, but it has now become more generally useful as a literary and scientific institution. Near its hall of assembly some small rooms are shown which were occupied by *Calvin*, when he found an asylum at the Court of the Duchess Renée under the assumed name of Charles Heppeville. It is impossible to visit them without carrying one's thoughts back to the meetings at which the stern reformer secretly expounded his doctrines to the small band of disciples whom the favour of his patroness had collected together. Among these were Anne de Parthenai, Olympia Morata, Marot, Francesco Porto Centese, and other Protestants whom persecution had driven from beyond the Alps; and who assembled in these apartments to derive instruction from the great teacher of Geneva.

The *Studio Pubblico* enjoys some celebrity as a school of medicine and jurisprudence. It contains a rich cabinet of medals, and a collection of Greek and Roman inscriptions and antiquities; among which is a colossal sarcophagus of Aurelia Eutychia. But its chief interest is

The **Public Library* (open from 8 to 3), containing over 90,000 vols. and upwards of 1000 MSS., among which are the Greek palimpsests of Gregory Nazianzen, St. Chrysostom, &c. The most remarkable, however, and the most valuable of all its treasures, are the MSS. Ariosto and Tasso. Those of Ariosto are in a room where the poet's arm-chair of walnut-wood, the beautifully executed medal bearing his profile, which was found in his tomb, and his bronze inkstand surmounted by a Cupid enjoining silence, which he is said to have designed himself, are deposited. These MSS. comprise a copy of some cantos of the *Orlando Furioso*, covered with corrections, and remarkable also for the following memorandum which Alfieri begged permission to inscribe—"Vittorio Alfieri vide e venerò 18 Giugno, 1783";

one of the Satires; the comedy of *La Scolastica*; and some highly interesting letters, among which is one from Titian to Ariosto. The MS. of the *Gerusalemme* is one of the most touching records in Ferrara; it was corrected by Tasso during his captivity, and ends with the words *Laus Deo*. Like the Orlando, this is also remarkable for its corrections and cancelled passages, many of which are extremely curious, and worthy of being published. There are likewise nine letters of Tasso, written while confined in the hospital of St. Anna; and a small collection of his *Rime*. Another MS., which seems to lose its interest by the side of the two great Epic poems, is that of the *Pastor Fido* of Guarini. A valuable treasure, but of a different character, is the series of *Choir Books*, in 18 volumes, filled with beautiful miniatures, which formerly belonged to the Certosa. There is also a *Bible*, in one large volume, illustrated with miniatures in the same style, and apparently by the same hand.

Of the printed books in the library, we may mention 52 early editions of Ariosto, a fine collection of cinquecento editions, and a large series of books printed at Ferrara, which was one of the first cities in which the printing-press was established. Signor Antonelli, one of the curators of this library, in his work on the Ferrarese printers of the 15th cent., states that during the first 30 years of the 15th cent. upwards of 100 editions were issued from the press of nine printers in Ferrara. Among the most famous of these printers was Giambattista Guarini, from whom Aldus, before settling at Venice, received instruction in printing Greek. The medical traveller will find here the exceedingly rare work of Giambattista Canani: "*Musculorum humani corporis picturata dissectio*," without date, but referable to the middle of the 16th cent.

In one of the rooms of this library is a very interesting collection of *Portraits of Ferrarese Authors*, from the earliest period down to Cicognara

and Monti; and in another, 18 *Portraits of Ferrarese Cardinals*, the most interesting of which, from his connection with Ariosto, is that of Cardinal Ippolito d'Este, in whose service the great poet had spent so many painful and unprofitable years.

"Aggiungi che dal giogo
Del Cardinal da Este oppresso fui."

In a third room, called the Sala d'Ariosto, is his *Tomb*, brought here by the French from the ch. of S. Benedetto, on the 6th of June, 1801, the anniversary of the poet's death. The inscriptions, recording the merits of Ariosto as a statesman as well as a poet, were written by Guarini.

The *Casa di Ariosto*, at No. 1208 in the Via di Mirasole, opening out of the Corso di Po, is marked by an inscription composed by the great poet himself:—

"Parva sed apta mihi, sed nulli obnoxia, sed
non
Sordida, parva meo sed tamen ære domus."

Above it is the following, placed there by his favourite son and biographer, Virginio:—

"Sic domus hæc Ariosta
Propitios habeat deos, olim ut Pindarica."

Ariosto built this house between 1526 and 1528, inhabited it during the latter years of his life, and died in it in 1533. When some visitor expressed surprise that one who had described so many palaces had not a finer house for himself, he replied that the palaces he built in verse cost him nothing. After his death nearly all the characteristics of the house, described with so much interest by the poet, were destroyed by its subsequent proprietors; still it remained in the male line of the family, until the middle of the last cent. In 1811 Count Girolamo Cicognara, when chief magistrate or Podestà, induced the town council to purchase it, as one of those national monuments which ought to be beyond the caprice of

individuals. The chamber of the poet was then carefully restored, and the circumstance was recorded in the inscription placed under his bust:—*Ludovico Ariosto in questa camera scrisse e questa casa da lui abitata edificò, la quale CCLXXX anni dopo la morte del divino poeta, fu dal Conte Girolamo Cicognara Podestà co danari del comune comprata e ristaurata, perchè alla venerazione delle genti durasse.*

The *Casa degli Ariostei*, in which the poet was educated, is situated in the Via Sta. Maria de' Bocche, No. 3355, near the University. He lived there for the purpose of pursuing his legal studies under the superintendence of his paternal uncles; but he soon gave up law for the more congenial study of poetry and romance. It was in one of the chambers of this residence that Ariosto, with his brothers and sisters, performed the fable of *Thisbe* and other comic pieces of his own composition. The room is still shown, and is well adapted for such representations. On the death of his father, the poet removed from this house to the one already described.

Some of the private palaces in Ferrara contain good pictures. In the *Palazzo Costabili*, near the ch. of S. Francesco, are several good paintings of the Ferrarese school, especially of Dosso Dossi, and Pessolino.

In the *Palazzo Mazza* is a fine Garofalo from the church of S. Guglielmo, some Dosso Dossis, and two Panettis; and in the *P. Strozzi* a few good pictures.

In the *Palazzo Schifanoia*, now belonging to the municipality, are some curious **frescoes* by *Cosimo Tura*, representing events in the life of Borso d'Este under different months: 7 only are preserved. The Horse and Donkey Races are very spirited. In an adjoining room is a beautiful ceiling.

The *Piazza Arioste*a contains a statue of *Ariosto* standing on a column covered with foliage reliefs. On the base is engraved, "A Ludovico Ariosto, La Patria."

One of the great objects of interest in Ferrara is the cell in the hospital of St. Anna, near the Hôtel de l'Europe, shown as the prison of Tasso. Over the door is the following inscription, placed there by General Miollis: "*Rispettate, o Posterì, la celebrità di questa stanza, dove Torquato Tasso infermo più di tristezza che delirio, ritenuto dimorò anni vii. mesi ii. scrisse verse e prose, e fu rimesso in libertà ad istanza della città di Bergamo, nel giorno vi. Luglio, 1586.*" It is below the ground-floor, and is lighted by a grated window from the yard; its size is about 9 paces by 6, and about 7 feet high. "The bedstead, so they tell, has been carried off piecemeal, and the door half cut away, by the devotion of those whom 'the verse and prose' of the prisoner have brought to Ferrara. The poet was confined to this room from the middle of March, 1579, to December, 1580, when he was removed to a contiguous apartment, much larger, in which, to use his own expressions, he could philosophise and walk about. The inscription is incorrect as to the immediate cause of his enlargement, which was promised to the city of Bergamo, but was carried into effect at the intercession of Don Vincenzo Gonzaga, Prince of Mantua."—*Hobhouse*. Few questions have been more debated than the cause of the poet's imprisonment. Some believe that he was actually insane. Others regard Tasso as neither more nor less than a prisoner of state, whose sufferings were aggravated by the capricious tyranny of Alfonso. His biographer, the Abbate Serassi, has shown that the first cause of the poet's punishment was his desire to be occasionally, or altogether, free from his servitude at the court of Alfonso. In 1575 Tasso resolved to visit Rome, and avail himself of the indulgences of the jubilee; "and this error," says

Abbate, "increasing the suspicion already entertained that he was in search of another service, was the origin of his misfortunes. On his return to Ferrara the Duke refused to admit him to an audience, and he was repulsed from the houses of all the dependents of the court; and not one of the promises which Cardinal Albani had obtained for him was carried into effect. Then it was that Tasso—after having suffered these hardships for some time, seeing himself constantly discountenanced by the duke and the princesses, abandoned by his friends, and derided by his enemies—could no longer contain himself within the bounds of moderation, but, giving vent to his choler, publicly broke forth into the most injurious expressions imaginable, both against the duke and all the house of Este, cursing his past service, and retracting all the praises he had ever given in his verses to those princes, or to any individual connected with them, declaring that they were all a gang of poltroons, ingratefuls, and scoundrels (*poltroni, ingrati, e ribaldi*). For this offence he was arrested, conducted to the hospital of St. Anna, and confined in a solitary cell as a madman." His own correspondence furnishes evidence of the treatment he experienced;—for almost the first year of his imprisonment he endured nearly all the horrors of a solitary cell, and received from his gaoler, although himself a poet, every kind of cruelty—"ogni sorte di rigore ed inumanità."

"On the walls of Tasso's prison are the names of Lord Byron, Casimir Delavigne, and Lamartine's verses on Tasso, written in pencil. Notwithstanding these poetical authorities, with the inscription *Ingresso alla prigione di Torquato Tasso* at the entrance, another inside, and the repairs of this pretended prison, in 1812, by the prefect of the department, it is impossible to recognise the real prison of Tasso in the kind of hole that is shown as such. How can any one for a moment suppose that Tasso

could have lived in such a place for seven years and two months, revised his poem there, and composed his different philosophical dialogues in imitation of Plato? I had an opportunity of consulting several well-informed gentlemen of Ferrara on this subject, and I ascertained that not one of them believed this tradition, which is equally contradicted by historical facts and local appearances. There was enough in Tasso's fate to excite our compassion, without the extreme sufferings he must have experienced in this dungeon. Alfonso's ingratitude was sufficiently painful: a slight on the part of Louis XIV. hastened the death of Racine; and with such spirits mental afflictions are much more keenly felt than bodily pains. Madame de Staël, who was ever inclined to commiserate the misfortunes of genius, was not misled by the legend of the prison of Ferrara: Goethe, according to the statement of a sagacious traveller, maintains that the prison of Tasso is an idle tale and that he had made extensive researches on the subject."—*Valery*.

Sir John Hobhouse, in reference to the inscription on the cell, says that "Common tradition had long before assigned the cell to Tasso: it was assuredly one of the prisons of the hospital; and in one of those prisons we know that Tasso was confined. Those," he adds, "who indulge in the dreams of earthly retribution will observe that the cruelty of Alfonso was not left without its recompense, even in his own person. He survived the affection of his subjects and of his dependants, who deserted him at his death, and suffered his body to be interred without princely or decent honours. His last wishes were neglected; his testament cancelled. His kinsman, Don Cæsar, shrank from the excommunication of the Vatican, and, after a short struggle, or rather suspense, Ferrara passed away for ever from the dominion of the house of Este."

"Ferrara! in thy wide and grass-grown streets
Whose symmetry was not for solitude,

N. Italy.—1877.

There seems as 'twere a curse upon the seats
Of former sovereigns, and the antique brood
Of Este, which for many an age made good
Its strength within thy walls, and was of
yore

Patron or tyrant, as the changing mood
Of petty power impell'd, of those who wore
The wreath which Dante's brow alone had
worn before.

And Tasso is their glory and their shame;
Hark to his strain, and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:

The miserable despot could not quell
The insulted mind he sought to quench and
blend

With the surrounding maniacs, in the hell
Where he had plunged it. Glory without
end

Scattered the clouds away—and on that name
attend

The tears and praises of all time; while
thine

Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted
line

Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—

Alfonso! how thy ducal pageants shrink

From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to
mourn."

Childe Harold.

Next to the hospital, in which is Tasso's tomb, is the handsome *Rovarella* palace, a good specimen of the terra-cotta Decorated style of the 16th cent.

The *Theatre* of Ferrara is one of the finest in the Romagna. The first opened in Italy is said to have been here.

The *Citadel*, now razed, was founded in 1211. After Clement VIII. had seized the principality as a fief which had lapsed to the Church for want of heirs, it was entirely rebuilt. By the treaty of Vienna, Austria acquired the right of occupying the citadel and the small neighbouring fortress of Comacchio. When the Austrians left the country the citadel was destroyed.

ROUTE 31.

FERRARA TO BOLOGNA.—RAIL.

Distance, 30 m.; time, 1 to 2 hrs.; trains, 5 daily.

Ferrara is described in Rte. 30. On leaving the walls of that city the rly. crosses the canal called the *Cavo Tassone*, and from there to Bologna passes over a perfectly level plain, covered with rice, maize, and corn-fields, and immense plantations of hemp. Poplars and campanili also abound. The fields are frequently surrounded with vines trained on elms, illustrating the figure so often met with in ancient Latin poetry, of the marriage of the vine and the elm. The few cottages that are seen are neat; and especially as we approach Bologna, the appearance of the people indicates prosperity and comfort.

7 m. *Poggio Renatico* Stat., the village on the rt. Leaving this, the line soon crosses the Reno, beyond which, on the rt., is the village of *Galliera*, in the centre of a district noted for its hemp.

6 m. *S. Pietro in Casale* Stat., close to the village on rt., where there is a good mediæval Campanile.

4 m. *San Giorgio* Stat. A town of 4000 inhab., pleasantly situated. [8 m. W. (2 hrs.), lies *Cento*, the birthplace of Guercino. See Rte. 32.]

6 m. *Corticella* Stat. As Bologna is approached, the ch. of Madonna di San Luca on Monte Guardia is a conspicuous object on the rt., and on another hill, further away, S. Michele in Bosco (Villa Reale) is seen.

6 m. *Bologna* Junct. Stat., outside the Porta Galliera (Buffet). *Omnibuses*

(1 fr.) from the hotels, and *cabs* (1 fr.), await the trains.

Hotels.—H. *Brun*, in the Palazzo Malvasia, Via Ugo Bassi, the best, with reading, smoking, and billiard-rooms. Table-d'hôte (6 p.m.), 4½ fr. without wine. Déjeuner à la f., 3½ fr. H. *d'Italia*, in the same street, no table-d'hôte, but with a restaurant in the court (well spoken of). Albergo *Pellegrino*; Alb. *Aquila Nera*; Alb. *San Marco* (good); Alb. *di Bologna*, all in the Via Ugo Bassi, and the last with a restaurant, and a small quiet house, with an English landlady: "good hotel for ladies or invalids."

Cafes.—*Delle Scienze*, in the Palazzo Frati, Via Miola; Café *del Piemonte*, under the portico del Pavaglione; *del Corso*, Strada S. Stefano. The majority are not very inviting in their appearance.

Cabs.—Fares, 75 c. for the course within the city walls, and 1.50 fr. an hour; 1 fr. from the rly. stat., with a gratuity for luggage in addition. Excellent carriages can be hired at the Hôtel Brun by the hour, with 1 horse, 2 fr.; with 2 horses, 3 fr.; to drive to San Michele in Bosco and to the Cemetery, 2.50 fr. 1 horse; 4 fr. 2 horses.

Baths.—S. *Lucia*, Strada Castiglione, and *alla Carita*, Strada Ugo Bassi.

Bankers.—Renoli, Buggio and Co.

Money Changers.—Gavaruzzi and Co.

Physician.—Dr. Busi. (The ordinary fee, either for physicians or surgeons, is 5 fr., for consultations 10 fr.)

Druggist.—Farmacia Legnani, near H. Brun.

Booksellers.—*Zanichelli*, in the Portico del Pavaglione, side of San Petronio; *Rusconi*, Portico della Banca Nazionale.

Eng. Ch. Service on Sundays at the Hôtel Brun, when a clergyman is in the house.

Military Band on Thursday and Sunday afternoons, in the Piazza della Pace (near San Petronio), or in the neighbouring Piazza Cavour.

Bologna, one of the most ancient

cities of Italy, was, until 1860, the capital of Romagna, the most important province of the Holy See. It is about 2 m. long by $1\frac{1}{4}$ broad, has 12 gates, a population of 110,000 inhab., and is situated at the foot of the lower slopes of the Apennines in a beautiful and fertile plain. It is surrounded by a high wall without fortifications, and from 5 to 6 m. in circuit; the Savena washes its walls, and a canal from the Reno passes through the city. It is the residence of the Prefect of the province, and is one of those interesting provincial capitals which no country but Italy possesses in such abundance. The inhabitants still cherish in their love of freedom the recollections inspired by its ancient motto, "Libertas." Bologna has always been the most flourishing and the most advanced in an intellectual point of view of all the cities of the Papal States, although it has never been the residence of a court nor the seat of a sovereign; and there can be no doubt that this prosperity is attributable to the long continuance of its privileges as a free city, and to the freedom of manners and opinions for which its people are remarkable.

The city existed in the time of the Etruscans, and its ancient name of *Felsina* is supposed to have been derived from that Etruscan king to whom its foundation as the capital of the twelve Etruscan cities, in 984 B.C., is attributed. His successor, Bonus, is said to have given it the name of Bononia, although some antiquaries refer it to the Boii, who occupied the city in the time of Tarquinius Priscus.

In the middle ages Bologna had become independent of the German Emperors during their contests with the Popes; and had obtained from the Emperor Henry V., in 1112, not only an acknowledgment of its independence, but a charter granting to its citizens the choice of the consuls, judges, and other magistrates. It subsequently appeared among the foremost cities of the Guelphic league; and, after Frederick II. had left the

war in Lombardy to the management of his illegitimate son Enzo, King of Sardinia, it "undertook to make the Guelph party triumph throughout the Cispadine region. Bologna first attacked Romagna, and forced the towns of Imola, Faenza, Forlì, and Cervia to expel the Ghibellines and declare for the Church. The Bolognese next turned their arms against Modena. The Modenese by cavalry, entering Bologna one day by surprise, carried off from a public fountain a bucket (*secchia*), which henceforth was preserved in the tower of Modena Cathedral as a glorious trophy. The war which followed furnished Tassoni with the subject of his mock-heroic poem entitled 'La Secchia Rapita.' The vengeance of the Bolognese was, however, anything but burlesque; after several bloody battles the two armies finally met at Fossalta, on the 26th of May, 1249. Filipo Ugoni of Brescia, who was this year Podestà of Bologna, commanded the Guelph army, consisting chiefly of detachments from all the cities of the Lombard league: the Ghibellines were led by Enzo; each army consisted of from 15,000 to 20,000 combatants. The battle was long and bloody, but ended in the complete defeat of the Ghibelline party: King Enzo himself fell into the hands of the conquerors; he was immediately taken to Bologna, and confined in the palace of the Podestà. The senate of that city rejected all offers of ransom, and all intercession in his favour. He was entertained in a splendid manner, but kept a prisoner during the rest of his life, which lasted for twenty-two years."—*Sismondi*. In the latter part of the 13th cent. the city became a prey to family feuds, arising out of the tragical death of the lovers Imelda Lambertazzi and Bonifazio Gieremei; and for many years it was harassed by the fierce contests for supremacy among these and other noble families. The Gieremei were the leaders of the Guelph party, and Lambertazzi of the Ghibellines; but their mutual hatred was kept in check by the authorities until the occurrence

of this domestic tragedy, which bears, in some respects, a strong similarity to the history of Edward of England and his devoted Eleanor. The Guelph party at length appealed to the Pope, then Nicholas III., whose mediation was so successful that the city acknowledged him as Suzerain; the tyranny of his legate, however, brought on a revolution in 1334, which ended in the supreme power being seized by the captain of the people, the celebrated Taddeo Pepoli, who subsequently sold it to the Viscontis. For upwards of a century after that event Bologna was subject either to the tyranny of the Viscontis and of the popes, or to popular anarchy: the family of Bentivoglio, taking advantage of these feuds, seized and maintained the government in the Pope's name; but their power was too independent to be acceptable to the warlike Julius II., who dispossessed them; and, after a long struggle, established, by military force, the absolute supremacy of the Holy See.

Bologna is one of the few cities of Italy which have been occupied by British troops. During the last struggle with Napoleon in Italy, in 1814, the Austrian army was supported in its operations on the Adige by a body of English troops, under General Nugent, who landed at the mouth of the Po and occupied Bologna in February of that year.

In 1848 an unjustifiable attempt of the Austrian General Welden to take possession of Bologna was repulsed with great bravery by the Bolognese. During the following year the Austrians were more successful. Having determined to seize on the capital of the Romagna, to counterbalance the occupation of Rome by the French, they attacked the city, posting themselves on the heights above it with a force of 15,000 men. The Italian party within the walls resisted for 10 days, when they were obliged to surrender after an heroic defence. From that period Bologna, until 1859, was occupied by the Austrians. On the breaking out of the war between Austria and Sardinia in the spring of

that year, the Germans, who had rendered themselves exceedingly unpopular, suddenly withdrew; when the townspeople formed a Provisional Government, which continued to govern the city and the province with ability and moderation, declaring at the same time their determination never again to submit to the Papal rule. Called upon subsequently (March 12, 1860) to pronounce on their future political destinies, the Bolognese, like all the other cities of La Romagna, by an almost unanimous vote declared in favour of being annexed to the new kingdom of Northern Italy, under Victor Emanuel, a compact subsequently accepted by that sovereign and the Sardinian Legislature.

Bologna has been the seat of a bishopric since A.D. 270, and was raised to the rank of an archbishopric by Gregory XIII. It has contributed more prelates to the sacred college perhaps than any other city of Italy except Rome: among the natives who have been raised to the pontificate were Honorius II., Lucius II., Gregory XIII., Innocent IX., Gregory XV., and Benedict XIV.

The epithet of *Grassa*, given to Bologna by the historian Paul Van Merle, of Leyden, in the 15th cent., applies as much to the *living* and culinary delicacies of the inhabitants as to the productions of its fertile territory. The wines of its neighbourhood are very tolerable, and the fruits, particularly the yellow kind (*uva paradisa*) of grape, are much esteemed. The *mortadella*, everywhere known as the Bologna sausage, still keeps up its reputation: the *cervellato*, a kind of plum pudding, is peculiar to Bologna. It is only made in the winter. Lambertini, a collateral relative of Benedict XIV., in the Via Maggiore, is one of the best manufacturers of these dainties.

Mr. Beckford has designated Bologna as "a city of puppy-dogs and sausages." The dogs of Bologna, so celebrated in the middle ages, and alluded to in the epitaph on King Enzius in the ch. of S. Domenico,

were worthy of more respect than is implied in this flippant remark; they have unfortunately disappeared, and a trace of their pure breed can scarcely now be discovered.

The *climate* is considered healthy, but in winter Bologna is reputed to be cold and in summer the hottest city in Italy. In other respects, amply provided with the necessities and luxuries of life, with an intellectual society, to say nothing of its works of art, Bologna is well calculated to be an agreeable and economical residence, but the supply of water is inadequate.

The Bolognese *dialect*, of all the forms of Italian which the traveller will meet with, is most puzzling. It was aptly described by the learned grammarian of the 16th cent., Aulus Gellius Parrhasius, as the *raucida Bononensium loquacitas*. Forsyth says, "with all the learning in its bosom, Bologna has suffered its dialect—that dialect which Dante admired as the purest of Italy—to degenerate into a coarse, thick, truncated jargon, full of apocope, and unintelligible to strangers."

Tassoni's description of the inhabitants, viz.:

"Il Bolognese e un popol del demonio
Che non si può frenar con alcun freno,"

seems at first sight formidable, but refers mainly to the independent spirit and love of political freedom imbibed from their ancient republican institutions. And now in education, in character, and in the arts of civilization, Bologna stands prominently forward amongst European cities.

Painting. The School of Bologna occupies a prominent place in the history of art, and numbers amongst its painters many eminent masters, including: *Franco Bolognese*, who is supposed to have been the pupil of Oderigo da Gubbio, the missal painter, mentioned by Dante. He opened the first academy of art in Bologna in 1313. Among his successors were *Vitale da Bologna* (1320), *Simoni de Crocifissi*—skilled in anatomic knowledge

(1370), *Jacopo Paolo* or *Avanzi* (1404), *Pietro* and *Orazio di Jacopo*, *Lippo di Dalmasio*, *Maso da Bologna*, *Marco Zoppo*, scholar of Lippo, and afterwards of Squarcione, at Padua (1474), who founded an academy of great celebrity at Bologna, and *Jacopo Forti*, the friend and imitator of Zoppo (1843). But *Francesco Francia* (1450-1517) may be considered as the true founder of the school. Raphael, in a letter, says that he had seen no Madonnas better designed, more beautiful, or characterized by a greater appearance of devotion, than those of Francia. Among the scholars of Francia, whose works may yet be studied at Bologna, were his son *Giacomo*, *Lorenzo Costa* (1535), *Girolamo Marchesi da Cotignola* (1550), and *Amico* and *Guido Aspertini* (1491). The style introduced into the Bolognese school by *Bagnaia Cavallo* (1484-1542), and adopted by *Innocenzo da Imola* (1494-1550), a pupil of Francia, was that of Raphael; while that of Michael Angelo was adopted by *Pellegrino Tibaldi* (1527-1591). Their contemporaries, *Primaticcio* (1504-1507) and *Niccolò Abate* (1509-1571), left Bologna to study under Giulio Romano at Mantua, and subsequently settled in France. The school was for a time supported by *Lavinia Fontana*, *Lorenzino* (Lorenzo Sabbatini), *Orazio Samacchini*, and *Passerotti*; but gradually declined.

Before the close of the 16th cent. a revival of the school occurred under the Caracci. *Lodovico Caracci* (1555-1619) "was a young man," says Lanzi, "who, during his earlier years, appeared to be slow of understanding, and fitter to grind colours than to harmonize and apply them." After visiting the works of his predecessors in the different cities of Italy, he returned to Bologna, and, with the co-operation of his cousins, *Agostino* and *Annibale*, established an academy.

Their most distinguished pupils were *Domenichino* (*Domenico Zampieri*) (1581-1641), his friend *Francesco Albani* (1578-1660), and *Guido Reni* (1574-1642), who is considered the greatest genius of the school; and it is well known that no pupil of the Caracci

excited so much as he did the jealousy of his masters. Among the names which figure in the history of the Bolognese school at this period are those of *Guido Cagnacci*, *Simone Cantarini*, and *Francesco Gessi* (the best pupil of Guido), *Guercino* (1590-1666), and *Lanfranco*. Among the scholars of the Caracci who remained in Bologna after this time are *Sisto Badalocchi*, *Alessandro Tiarini*, *Lionello Spada*, *Lorenzo Garbieri*, *Giacimo Cavedone*, *Pietro Fucini*, *Lucio Mas-sari*, &c., all artists of reputation, and *Gobbo de' Caracci*, so famous as a painter of fruit. The fourth and last period of the school boasts the names of *Pasinelli* (1629-1700) and *Carlo Cignani* (1628-1719); the former aimed at uniting the design of Raphael with the colouring of Paolo Veronese, and the latter the grace of Correggio with the varied knowledge and correctness of the Caracci.

Plan for Visiting the principal Objects of Interest in Bologna in 3 days in topographical order.

1. *Piazza Maggiore (now Vitt. Emanuele)—Palazzo Pubblico, Palazzo del Podesta, Ch. of **San Petronio*—Portico del Pavaglione, Archiginnasio—Piazza Cavour—Ch. of **San Domenico*, Bacciocchi Palace, Ch. of Corpus Domini, Bevilacqua Palace, Ch. of S. Paolo—Collegio di Spagna, Zambeccari Palace, Ch. of S. Salvatore, Ch. of S. Francesco, Excursion to **San Luca* (view), and the Campo Santo.

2. Chs. of San Bartolomeo in Reno, S. Giorgio, and S. Gregorio, Cathedral, Fava Palace, Chs. of Madonna di Galiera and S. Martino—***Pinacoteca*, Montagnuola Garden, Ch. of S. Benedetto.

3. Foro de Mercanti, Pepoli Palace, Chs. of S. Giovanni in Monte, and **S. Stefano*, Zampieri Palace, Chs. of S. Maria dei Servi, and SS. Vitale e Agricola, the *University, Chs. of S. **Giacomo*, **Sta Cecilia*, and Bartolomeo di Porta Ravennana. Excursion to S. Michele in Bosco.

STREETS, SQUARES, AND GARDENS.

Porticoes forming covered side-walks exist here to a greater extent than in any other Italian city. Those in the older quarters are low and gloomy, and the streets themselves irregular and narrow, but in the new parts of the city they are light and handsome.

The principal streets have a curious arrangement. Along the middle, from E. to W., there is a line of street occupying about one-third of the diameter of the city, and from each end of it diverge fan-like, five other streets, eight of which terminate at gates in the walls.

Squares.—The *Piazza Maggiore*, rechristened *Piazza Vittorio Emanuele*, is in the centre of the city, and is described below under the *Public Buildings*. Behind the ch. of S. Petronio is the space called *Piazza della Pace*, and not far distant, in a modern part of the city, is the new and pretty *Piazza Cavour*.

The only *Garden* within the walls is the *Montagnuola*, a slight elevation at the N. extremity of the town, commanding a good view, not far from the Galliera Gate and the rly. stat. It was converted, during the occupation of the French, into a public promenade, which is now well shaded with trees.

CHURCHES.

The DUOMO or CATHEDRAL, dedicated to St. Peter, is a very ancient foundation, but it has been several times rebuilt. The present edifice was begun in 1605; the front and some of the chapels were added in 1748 by Benedict XIV., from the designs of Torregiani. The spacious interior is in the Corinthian style; on each side of the door inside the ch. are rude lions in red Verona marble, on which stand vases for holy water; they probably supported the columns of the portal of the ancient edifice, and are attributed to Ventura di Bologna. There are good marbles in this ch., especially those of the altar columns.

In the 2nd chapel on the rt. is preserved the skull of St. Anna, presented in 1435 by King Henry VI. of England to Nicolò Albergati. In the cupola before the 4th chapel, over the altar, is the Assumption, with St. Roch below, and on the arch frescoes of S. Pancras and S. Petronius, by *Franceschini*, painted in his 80th year.

The *Sacristy* (access out of rt. transept) contains, among other works, a Crucifixion, (?) by *Bagnacavallo*, with floating angels; and in the Camera del Capitolo, opening out of it, a St. Peter mourning with the Virgin for the death of the Saviour—a strange invention, by *Lodovico Caracci*. In the passage leading to the Sacristy there is a curious bas-relief of the 16th cent., on the tomb of Lorenzo Pini, a Doctor of Laws, of a professor teaching.

The choir, designed by *Domenico Tibaldi*, has on the vault of the apse a fine painting designed by *Fiorini* and coloured by *Aretusi*, representing our Saviour giving the keys to St. Peter in the presence of the 12 Apostles; and on the arch above the high altar the celebrated fresco of the Annunciation, the last work of **Lodovico Caracci*. The foot of the angel bending before the Virgin was a little crooked, and it is related that, when the aged artist made the discovery, he offered to defray the expense of re-erecting the scaffold in order that he might re-touch it, but the request was refused, and Lodovico died, it is said of grief on this account, a few days after. In 1830 the error was corrected by Prof. Fancelli. The chapel of the SS. Sacramento, in the l. transept, contains a work by *Donato Creti*; the Virgin with the Infant Saviour in the clouds, surrounded by angels, with S. Ignatius before her. The gilt bronze ornaments were executed at the cost of Benedict XIV., when archbishop of this his native city. On the adjoining pier is the monument of Cardinal Lante; and at the extremity of the N. aisle one to Gregory XV., with his bust. In the Baptistry is a good

painting of the Baptism of our Saviour, by *Ercole Grazini*. On St. Peter's Day some fine tapestries are exhibited in this ch., executed at Rome from the designs of Raphael Mengs, and presented by the same pontiff. The ch. beneath the choir is curious: it contains numerous relics, and some works of art, among which are a Crucifixion, and a group of the two Marys weeping over the body of Christ, in terra-cotta, by *Alfonso Lombardo*.

There are some good slab-tombs from the floor of the old cathedral in the passage leading from the ch. to the episcopal residence. The fine Lombard *campanile* is almost all that remains of the original cathedral.

S. Bartolomeo di Porta Ravegnana, near the Torre degl' Asinelli, was commenced in 1653. The original site was occupied by an ancient ch. built in the 5th cent. by S. Petronius on an earlier foundation. The portico belongs to a ch. erected in 1530 by *Andrea da Formigine*; and the bas-reliefs of its pilasters, the work of Lombard sculptors, are well worthy of observation. The doorway with arabesque and other ornaments in relief, at the end of the portico nearest the lower of the leaning towers, should be noticed.

The interior of the ch. is not large, but well proportioned and gaudily coloured: in the 2nd chapel on the rt. is *S. Carlo Borromeo kneeling before the tomb at Varallo, by *Lod. Caracci*. 4th, an **Annunciation, significantly called "del bell' Angelo," by *Albano*; by whom also are the lateral pictures of the Birth of the Saviour, and the Angel warning Joseph to flee out of Egypt. 7th, "The picture in the choir behind the high altar is by *Franceschini*, representing the Martyrdom of St. Bartholomew, a grand but horrible picture."—*Bell*. The frescoes, representing the events in the life of S. Gaetano, are by the pupils of *Cignani*. At the altar in the l. transept is an oval picture of the *Madonna and Child, by *Guido Reni*. In 1855 this picture was stolen from the ch. and

carried to London, but was recovered in 1859, and replaced here with solemn pomp and general rejoicing : all which is recorded on a marble tablet let into the wall on the l. of the altar. On the other side of the altar may be seen the wrapper in which "this sacred representation of S. Maria del Suffragio" was brought back from London to Bologna, with the addresses, covered with glass and let into the wall. In the 4th chapel under the altar-table are some figures on coloured terra-cotta representing the Dead Christ and six mourners, well executed. 2nd on the l., S. Antony of Padua, by *Tiarini*. 1st on l., the St. Bartholomew, the altar-piece of the old ch. is by *Aretusi*.

S. Bartolomeo di Reno (or *Madonna della Pioggia*), at the corner of the Strada di Galliera and that di Reno, is remarkable for some works of the Caracci. In the 6th chapel is the *Nativity, by *Agostino Caracci*, painted at the age of 27. The two prophets on the vault of the chapel are by the same master. The *Circumcision and the *Adoration of the Magi are by *Lod. Caracci* ; the last of these has been engraved by his cousin Annibale. The marble ornaments are by *Gabriele Fiorini*. The Capella Maggiore contains a miraculous image of the Virgin, of high antiquity, called "La Madonna della Pioggia." Opposite the stairs leading to the oratory is a large landscape by *Mattioli*, an engraver. The oratory contains a St. Bartholomew, by *Alfonso Lombardo*.

S. Benedetto, near the Porta di Galliera, was rebuilt 1606 and has, in the 1st chapel, the marriage of St. Catherine in the presence of 4 saints, by *Lucio Massari*. In the 2nd, the 4 Prophets are by *Giacomo Cavedone*, and the Annunciation by *E. Procaccini*. In the 4th, S. Antonio Abate beaten by demons, the beautiful "Charity" on the ceiling, and the Excellences of God the Father, are also by *Cavedone*. 5th, S. Francesco di Paola, by *Gabriele Ferrantini*, one of the masters of Guido. The Descent

from the Cross, over the high altar, is by *Fiorini* and *Aretusi*. 7th, S. Antony of Padua, by *Cavedone*. 11th, the Virgin holding the crown of thorns, and conversing with the Magdalen on her Son's death—an expressive work of *Tiarini* ; by whom are also the prophets and the angels on the side-walls. In the Sacristy is a picture of the Crucifixion, with the Virgin, the Archangel Michael, and St. Catherine, by *Andrea*, the father of *Elisabetta Sirani*, retouched by Guido.

Carità Church, see *S. Maria della Carità*.

Sta. Cecilia, an ancient Oratory, has suffered much from long serving as a passage to the ch. of S. Giacomo Maggiore (the sacristano of which has the keys). It was erected 1481 at the expense of Giovanni II., Bentivoglio, celebrated for its *frescoes by early painters of Bologna, restored carefully 1876. "The frescoes in S. Cecilia, of 1509, a work of the whole school, should not be looked at when the impressions of Florence are too recent. The narrative part of them is felt to have been borrowed thence, and with considerable constraint. Only as far as Francia's own design seems to go, the forms are noble and full of life ; in both his own pictures, this is true also of the heads and of the whole treatment."—*Cic*.

Commencing on the rt., the subjects are as follows :—

1. The *Marriage of St. Valerian with Sta. Cecilia, by *F. Francia*. "But why does Cecilia turn away with such a fashionable modesty, while Valerian puts on the ring? For all the same she is stretching out her hand to him."—*Cic*.
2. Valerian instructed in the faith by St. Urban, by *Lor. Costa*.
3. The Baptism of Valerian, by *Giacomo Francia* (?).
4. The Angel crowning the betrothed Saints with garlands of roses, by *Chiodarolo*.
5. The brothers Valerian and Tiburtius beheaded in the presence of the Prefect.
6. Their funeral.
7. Sta. Cecilia and the Prefect : the last three

subjects are by *Amico Aspertini*. 8. Sta. Cecilia placed in the boiling bath, by *Giacomo Francia*. 9. The Saint distributing her Riches to the Poor, by *Costa*. 10. *Her funeral, a very graceful composition, by *Francesco Francia*. In order to preserve what remains of these interesting works, the chapel has been handed over to the Accademia delle Belle Arti, to be in future used in its religious ceremonies.

The Celestini Ch., behind that of S. Petronius, with a façade from the designs of Francesco Tadolini, 1765, has in its 1st chapel one of the best works of *Lucio Massari*—the Saviour appearing to the Magdalen in the form of a dove. The painting at the high altar, representing the Virgin and Child, with St. John the Baptist, St. Luke, and S. Pietro Celestino, is by *Franceschini*. The paintings on the vault of the ch. are by *Boni*.

Corpus Domini, in the street leading to and near the Porta S. Mamolo. This ch. was built late in the 17th cent., but the beautiful moulded terracotta doorway of the unfinished façade belongs to an older 15th-cent. building. It is sometimes styled *La Santa*, from Sta. Caterina Vigri of Bologna. An extensive nunnery was attached to it. The frescoes of the cupola, the roof, and the walls, are by *Marcantonio Franceschini* and *Luigi Quaini*. 1st chapel, St. Francis, with a fine landscape, by *Calvaert*. 4th, the Saviour appearing to the Virgin, with the Patriarchs; and the Apostles engaged in the burial of the Virgin, are by *Lodovico Caracci*. The statues of the Virgin and Child, the bas-reliefs of the mysteries of the Rosary which surround them, and the two large Angels, are by *Giuseppe Mazza*, by whom are also the bas-reliefs over the high altar. The picture representing Christ feeding the Apostles is by *Marcantonio Franceschini*. The Annunciation, in the 2nd chapel on the l., is by *Franceschini*, whose masterpiece, the *Death of St. Joseph, is in the 1st, the ceiling of which is also painted in fresco by him.

S. Cristina (closed) attached to an Augustinian convent, is decorated with paintings executed almost entirely at the expense of different nuns. The Ascension, at the high altar, is by *Lodovico Caracci*; the Nativity and the Journey of the Magi, in the 1st chapel, are by *Giacomo Francia*. The figures of St. Peter and St. Paul, in the niches between the pilasters, are the production of *Guido* in his youth.

San Domenico was restored in the 18th on a 13th-cent. foundation, and originally consisted of two distinct churches. It is rich in works of art. The interior now exhibits little of the original Italian-Gothic; the great portal is a fine Lombard arch; the best portion remaining is on the N. side, corresponding to the Chapel of the Rosary, which has its fine marble Italian-Gothic frieze and cornice remaining, and the outer walls, which were pierced with two ranges of lancet-shaped windows, now bricked up. The ***Tomb of San Dominick* (the founder of the order of Preaching Friars and of the Inquisition, d. 1221), the early triumph of *Niccolò da Pisa's* genius, is in the large chapel out of the rt. aisle. This great master did not complete the pulpit at Pisa until 25 years after the date of the present work (1225), and consequently we may regard this as the foundation of a new era in that branch of art. The bas-reliefs surrounding the four sides of the sarcophagus are full of character and truth. The subjects are—in front, Napoleone di Torre Nuova restored to life by St. Dominick in the presence of his family, who are deploring his death; the miracle of the book which cannot be burned: rt. side, St. Peter and St. Paul in heaven giving the charge of converting heretics to the saint; communication to the members of the Dominican Order: l. side—Miraculous support of the Order. At the back, the threatened death of St. Reginald of Orleans, a disciple of the saint; his preservation by the Madonna; his recourse to St. Dominick; the dream of Pope Honorius III, and

its realization. Those on the back are by *Fra Guglielmo Anelli*. Below the principal reliefs in front is another interesting series of smaller ones by *Alfonso Lombardo*, forming a kind of predella, executed 3 centuries later, and not superior in delicacy or feeling. The subjects of these are—the Birth of Christ; the birth of the Saint; his sleep as a child; his charity; and his death. Of the lower series of 8 statuettes, one in front of the sarcophagus, that of S. Petronius, with his ch. in his hand, is a work of *Michael Angelo* in his youth (1501), as is likewise the beautiful *angel on the l., now made to hold a very indifferent candlestick. It is recorded in the city annals, that the great artist received 12 ducats for the angel, and 18 for the S. Petronius! The other angel and the statues of SS. Francis and Proculus above are, according to Vasari, by *Nicolo da Bari*, called *dell' Arca*, from this work. The bas-reliefs on the front of the altar, representing the entombment of St. Dominick, are by *Tasi* and *Salvolini*, artists of the 17th cent. The architecture of this (the 6th chapel on the rt.) is by *Terribilia*; the 1st picture on the rt. hand, the Child brought to Life, is one of the masterpieces of *Tiarini*, and was much admired by *Lodovico Caracci*. The *fresco on the vault above the altar, representing the glory of Paradise, with the Saviour and the Virgin receiving the soul of the saint in Paradise, amidst a host of angels, is one of the finest compositions of *Guido*. "In the highest circle of the dome, a soft radiance illuminates the picture, while a choir of angels, exquisitely designed, and finely coloured, fills the space below. The composition of the whole rises in a fine pyramidal form, harmonizing at once with the subject and the proportions of the dome."—*Bell*. The saint burning the books of the converted heretics, the painting on the l. nearest the iron gate, is esteemed the masterpiece of *Leonello Spada*.

In the 1st chapel on rt. of the principal entrance, a small picture of the

Madonna, called "Del Velluto," over the altar, is by *Lippo di Dalmasio*. 2nd. Below is a Virgin, attributed to *Francia*. 5th, the Madonna delle Febri, a good picture of the 15th cent., under glass, brought here from the ch. of St. George, where it had a reputation for curing fever patients, as its name indicates. 10th, or rt.-hand transept, St. Thomas Aquinas writing on the subject of the Eucharist, with 2 inspiring angels and a host above, by *Guercino*. Near the entrance of the sacristy is the monument erected by the Clementine Academy to the memory of Count Marsili, the founder of the Institute.

The *Sacristy* contains the Birth of the Saviour, or "La Notte," by *Luca Cangiassi*, a repetition of the smaller painting preserved in the academy. The Paschal Lamb is attributed to *Vasari*. The S. Jerome is by *Leonello Spada*. The *Intarsiatura* of the *armadie* or presses and of the entrance-door are by the artists who executed those in the choir. The large statues of the Virgin and of San Domenico are of cypress wood, and, according to the verses inscribed underneath, were carved out of a tree which St. Dominick himself had planted—one of those, perhaps, which Evelyn saw growing in the quadrangle of the convent at the period of his visit. In the chapel, on the rt. of the choir, is the *Marriage of St. Catherine, a fine work by *Filippino Lippi*, signed and dated 1501.

The apse of the *Choir* has a good picture, the Adoration of the Magi, by *Bartolomeo Cesi*, who painted also the SS. Nicholas and Dominick alongside. The *stalls of the choir present interesting examples of intarsia work, of the 15th cent., by *Fra Damiano da Bergamo*, and by *Fra Antonio Asinelli*, both Dominican friars; the subjects are taken from the Old and New Testaments.

In the l.-hand (N.) transept is the monument to *Enzio*, King of Sardinia, the son of the Emperor Frederick II., made prisoner by the Bolognese in

1249, and detained here in captivity until his death in 1272. In the long Latin inscription the haughty republic makes the record of its royal captive the object of a higher compliment to itself; the present record replaced in 1731 a more ancient one. In singular contrast to this tomb, the adjoining chapel contains that of *Taddeo Pepoli* (elected to the supreme authority in 1337), the celebrated ruler of Bologna, by the Venetian artist *Jacopo Lanfrani*: the sarcophagus rests on a basement, covered with black and white checker-work, the armorial shield of the family. The sculptures upon it represent Pepoli rendering justice to his fellow-citizens. The altar-piece, with St. Michael, St. Dominick, St. Francis, and the Saviour with angels above, is by *Giacomo Francia*.

The I. transept contains also the Chapel of the Relics: among other relics is the head of St. Dominick, in a silver case of 114 lbs. weight, made in 1383, at the joint expense of the city, of Benedict XI., and of Card. Matteo Orsini. The body of the Beato Giacomo da Ulma, the painter on glass, is also preserved here. On the W. wall of this transept is the disgusting mummy of the venerable Serafino Capponi. Opposite the monument of King Enzo is the portrait of St. Thomas Aquinas, by *Simone da Bologna*, asserted by the annals of the Order to be an authentic likeness, though painted a hundred years after the saint's death, and preserved here, as the inscription under it relates, during the last 400 years. The magnificent chapel dedicated to the *Madonna del Rosario*, opening out of the I. aisle, contains inscriptions painted on the wall, referring to *Guido* and to his pupil, *Elisabetta Sirani*, who died (1665) of poison (?) in her 26th year; they are both buried here, but without any sepulchral monument, in this chapel. Over the altar is a series of small paintings representing the 15 mysteries of the Rosary; the Visitation, and the Flagellation of our Saviour, are by *Lod. Caracci*; others are by

Guido and *B. Cesi*. The statues over the altar-piece are by *Angelo Pìd*: the painting of St. John the Evangelist over the altar is by *Guiseppe Marchesi*. The roof, painted in 1656, is an able work of *Michael Angelo Colonna* and *Agostino Mitelli*. In the vestibule leading to the Piazza on the N. is the *tomb of Alessandro Tartagni, of Imola (ob. 1477), a celebrated juriconsult, by the Florentine sculptor *Francesco di Simone*; and opposite one of the Volta family, with a statue of S. Proculus, holding an axe, by *Lazzaro Casari*. In the chapel the 2nd on the I. from the principal entrance is St. Raimondo crossing the sea on his mantle, by *Lod. Caracci*. In the first chapel on I. is a bust of S. Filippo Neri, from a cast taken after his death.

The Cloisters of the adjoining convent of San Domenico are extensive: the outer one, supposed to be that erected in 1231 by Niccolò da Pisa, contains some inscriptions and ancient tombs, among which are to be noticed those of Giov. d'Andrea Calderini, the work of Jacopo Lanfrani in 1238; and of Bartolomeo Salicetti, by Andrea da Fiesole, in 1412. There is preserved here a portion of a painting by *Lippo di Dalmasio*, representing the Magdalen at the feet of Christ, his earliest work; the head of the Magdalen is destroyed. Beyond this, in the same corridor, is Christ holding a Crucifix, with S. Lorenzo, presenting a Dominican friar kneeling; it bears the inscription *Petrus Joannis* (Pietro di Giovanni Lianori?), and is of the 14th cent. On leaving the convent, under the portico built by Nicola Barella, leading up the Via di S. Domenico, on the I. hand, is a picture of the Virgin and Child, with St. John, by *Bagnacavallo*.

In the Piazza near the Ch. of San Domenico are some interesting objects. The bronze statue of S. Dominick, standing on a red-brick column, was cast at Milan in 1623; the Madonna del Rosario, on a marble one, is by Giulio Cesare Conventi. Of the two

sepulchral monuments, the more elegant one near the ch. is the tomb of the jurist Rolandino Passaggeri, who held the office of *Corretaro* of the corporation of notaries, and who, while holding the office of town clerk, was selected to write the reply of the Republic to the haughty letter of the Emperor Frederick II., demanding the release of his son King Enzo; the other, at the corner of a street, is of a member of the family of Foscherari, and was raised in 1289. The early Christian bas-reliefs forming one of the arches of the canopy are more ancient, and not unlike some of those of the 8th cent. at Ravenna. Both tombs stand under canopies supported by columns.

S. Francesco, behind the Post Office, a fine specimen of Italian-Gothic, and one of the most extensive ecclesiastical edifices in Bologna, was desecrated in 1798, and converted into the custom-house (*Dogana*), but it has been restored to its primitive destination, and the walls painted in gaudy colours, with execrable taste; the transepts have been restored in the most modern style of classical architecture—a sad eyesore in an edifice of such a pure kind of Italian-Gothic. The interior consists of a grand elevated nave and aisles, with 7 pointed arches, on each side supported by 8-sided columns, all in brick. The many interesting sepulchral monuments it contained—the chs. of St. Francis throughout Italy being favourite burying-places—have been destroyed, or transferred to the Campo Santo. The marble screen over the high altar is a fine work by *Giacobello* and *Pietro dalle Massegne*, and for which, in 1388, they received 2150 golden ducats—a very large sum for the period. It was restored in 1848. The bas-reliefs on it represent the Coronation of the Virgin, in the centre, with figures of saints on either side. Pope Alexander V. was buried here (1410). His beautiful monument has been removed to the Campo Santo. In the adjoining portico, under which is the entrance to the Post Office, are

frescoes relating to the life of S. Antonio di Padova, by *Tiarini*, *Tamburini*, *Gessi*, &c. The mutilated sarcophagus near the outer door of the convent bears the inscription of Accursius, the last of the eminent glossators. The *Campanile*, of the 13th cent., is one of the finest in Bologna.

**S. Giacomo Maggiore*, in the Strada di S. Donato (now Zamboni), formerly belonging to the Augustine hermits, was founded in 1267, enlarged in 1497, but never completed. The brick *Campanile* is a handsome structure (1472). The doorway has a canopy in which the red marble shafts supporting it rest on lions. On each side are two arched recesses for tombs. An ugly square window has replaced an elegant wheel one; whilst the two pointed windows, which admitted light into the nave, have been barbarously walled up. The beautiful portico adjoining, and which forms one side of the Via di S. Donato (now Zamboni), was erected in 1477 by Giovanni di Bentivoglio. The vaulted nave of the ch., being without aisles, resembles a vast hall. It is divided into 3 portions by cross arches, and has been much admired for the boldness of its execution. There is a row of statues over the arches on each side of the nave.

In the 1st chapel on rt., a small fresco of the Virgin, “della Cintura,” is covered up by a more modern one of cherubim. 4th. The fall of St. Paul, by *Ercole Procaccini*. 5th. *Christ appearing to Giov. da S. Facondo, by *Cavedoni*, who also painted the gradino beneath. 6th. *The Virgin enthroned, surrounded by John the Baptist, St. Stephen, St. Augustine, St. Anthony, and St. Nicholas; a fine work in Correggio’s manner, by *Bartolomeo Passerotti*, much praised by the Caracci. 7th. St. Alexis bestowing alms on the poor, and the 3 frescoes of the arch, by *Prospero Fontana*. 8th. The **Marriage of St. Catherine, by *Innocenzo da Imola* (1536), justly called an “opera Raffaelesca;” “perhaps the most beautiful picture of the master; of most praiseworthy solidity

of execution.”—*Cic.* 10th. St. Roch struck with the plague, and comforted by an angel, by *Lodovico Caracci*: the glory of the angels above, and the saints by the side, are by *Francesco Brizzi*. 11th. The 4 Doctors of the Church are by *Lorenzo Sabbatini*; the Archangel Michael, before the Madonna, over the altar, by his scholar *Calvaert*. Its merit was so much appreciated by Agostino Carracci, that he engraved it. 12th. The chapel of the Poggi family, designed by Pellegrino Tibaldi. The altar-piece, representing the Baptism of our Lord, was finished by *Prospero Fontana*, by desire of Tibaldi. The compartments of the roof are by *Fontana*. The picture of St. John baptizing, and that on the other side wall in illustration of “Many are called, but few are chosen,” are by *Pellegrino Tibaldi*. “This large fresco is almost grand in its realization of important symbolical idea.”—*Cic.* It is said to have been much studied by the Caracci and their school. 13th (first chapel inside grille). The Virgin, with St. Catherine and St. Lucia, and the Beato Rinieri below, is by *Calvaert*. 14th. The Virgin and Child enthroned, with SS. Cosimo and Damiano and S. Catherine below, and the portrait of one of the Calcina family, patrons of this chapel, are by *Lavinia Fontana*. 15th (said to contain a fragment of the true cross). Over the altar is a large Ancona, in several compartments, of the Coronation of the Virgin, with saints, by *Jacopo Avanzi*. In the group is St. Martin dividing his raiment with a poor man (lowest corner, l. hand). At the middle of the Ancona is the inscription, “Lignum Sanctæ Crucis DNJC.” The Crucifix on the side-wall (Capella Ratta) bears the name of *Simone (da Bologna)*, with the date 1370.

18th. The chapel (opening behind the choir), that of the Bentivoglio family, the ancient lords of Bologna, is the most interesting in the ch. The **Virgin and Child, with 4 angels and 4 saints, over the altar, dated 1449, is by *Francesco Francia*—“his most beau-

tiful work in Bologna. Of the angels who surround the Madonna, those nearest to her are especially lovely; among the saints, S. Sebastian is one of the most perfect forms of the 15th cent.”—*Cic.* The *Ecce Homo* in the lunette above is also attributed to this master. In another lunette, one of the visions of the Apocalypse, in fresco, is by *Lorenzo Costa*, retouched by *Felice Cignani*, who painted the 2 figures of the Annunciation. The oil painting, on the rt. side wall of the altar, of the Virgin throned, with Giov. II., Bentivoglio, and his wife in adoration, in the presence of their numerous family interesting as a study of costume and character, is by *Lorenzo Costa*, Francia’s able scholar (1488), as are also the 2 curious ones opposite, representing Petrarch’s triumphs: one is a procession of Death drawn on a car by 2 buffaloes, and the other, a female figure, by black elephants. The alto-relievo of Annibale Bentivoglio, Lord of Bologna (ob. 1458), on horseback, is by (?) *Nicolo dall’Arca*. The expressive head in relief of Giovanni II., on one of the pilasters, is said to have been sculptured by *Francesco Francia*.

Outside the Bentivoglio chapel is the *monument, by *Jacopo della Quercia*, of *Antonio Bentivoglio*, who perished on the scaffold in 1435, the father of Annibale I. This is on the back of the choir screen, and near it is the monument of Master Nicolas de Fabis, M.D., who died in 1438. Next this is the monument of Alexander Fabro, Knight of Jerusalem, with his half-length in armour. 19th. The Christ in the Garden, and in the 20th chapel the St. Peter, St. Paul, and King Sigismund, are by *Ercole Procaccini*. 21st. The Virgin, with S. John the Baptist, S. Francis, and S. Benedict, by *Cesi*, one of his most pleasing works. 23rd (1st chapel outside the iron grille). The Martyrdom of St. Catherine, by *Tiburzio Passerotti*. 25th. The Presentation in the Temple is the master-piece of *Orazio Samacchini*; it was engraved by Agostino Caracci. The

figures of 2 Saints on the side-walls are also by Samacchini. 29th. The monument to Cardinal Agucchi, over the side-door of the ch., with the statues and bas-reliefs, is by *Gabriele Fiorini*, from a design, it is said, of *Domenichino*. 32nd. The Last Supper is supposed to be a replica by *Baroccio* of that in the Ch. di S. M. sopra Minerva, at Rome. The frescoes of Melchisedek and Elijah on the side-walls, and the Angels of the ceiling, are good works of *Cavedone*. In the 34th chapel is a miraculous crucifix in wood, the history of which can be traced as far back as the year 980.

Behind and communicating with the convent is the chapel of *Santa Cecilia*; it is entered through the convent, and will be opened by the sacristano of the ch. (see *Sta. Cecilia*).

The Piazzetta in front of the ch. is named after the composer *Rossini*, who was educated in the annexed Augustinian convent, now converted into the Liceo Filarmonico, or great Music School of Bologna. (See under *Theatres, Amusements, &c.*)

San Giorgio, built by the Servite Fathers, contains a few interesting pictures. In the 4th chapel, S. Filippo Benizio, kneeling before the Virgin and Child in the midst of Angels, was begun by *Simone da Pesaro*, and finished in the lower part by *Albani*. The St. George, at the high altar, is by *Camillo Procaccini*. In the 5th chapel on l., the Annunciation is by *Lodovico Caracci*, and the graceful paintings underneath are by *Camillo Procaccini*.

S. Giovanni in Monte, so called from its being on a slight rising, the highest point within the walls of the city, one of the most ancient chs. in Bologna, founded by St. Petronius in 433, rebuilt in 1221, and restored in 1824, without disturbing the general style. It is a Gothic edifice with a groined roof. The great entrance dates from 1527; the eagle in painted terra-cotta over it is by *Nicolò dall' Arca*. The interior consists of a nave separated

from the aisles by 4 wide round arches originally pointed; the arches of the tribune and transepts being still in the latter style.

1st chapel on rt. The Saviour appearing to the Magdalen, by *Giacomo Francia*. 2nd. The Crucifixion, by *Cesi*. 3rd. The Martyrdom of St. Lawrence, by *Pier Faccini*. The *St. Joseph with the Infant (a very pleasing picture), and *St. Jerome, on the side-walls, are by *Guercino*. 6th. A small oval Madonna, almost hidden by ex-voto offerings, placed below *Mazzoni's* picture of the Liberation of St. Peter, is by *Lippo di Dalmasio*. 7th. The *Virgin throned with Saints is by *Lorenzo Costa* (1497)—“exquisitely naïve angels performing music,” *Cic*. 8th. The miraculous figure of the Virgin here, originally in the ancient ch. of S. Eutropio, was formerly celebrated for its powers in curing the sick: it is of high antiquity. 9th. The S. Ubaldo is a good work of *Giov. Battista Bolognini*. The picture in the choir, of the *Virgin with the Almighty and the Saviour above, and John the Evangelist, St. Augustine, St. Victor, and other saints below, is by *Lorenzo Costa*, 1497—“excellent specimen as to treatment of landscape,” *Cic*. The *busts of the Apostles over the stalls are by *Alfonso Lombardo*, and the 2 Evangelists by *Fra Ubaldo Farina*; the tarsia work is by *Paolo Sacca*, 1525. 12th, or l.-hand transept: the picture of Sta. Cecilia, by *Raphael*, now in the Pinacoteca, was over the altar in this chapel till 1796. Beneath the altar is buried the Beata Elena Duglioli dall' Olio, at whose expense it was painted. 6th on l. The figure of the Saviour, carved out of a single block of a fig-tree, is attributed to *Pietro da Pavia*, 1430. 17th. In the 2nd chapel from the door, l., the St. Francis kneeling, adoring a crucifix, is a powerful work by *Guercino*.

The adjoining convent, whose cloisters were designed by *Terribilia* in 1548, has been converted into a prison. On the stairs leading from the ch. to the Via di S. Stefano are several tomb-

stones and inscriptions formerly on the floor of its nave and aisles.

St. Gregorio, near the Cathedral, almost entirely rebuilt after the earthquake of 1779, contains, in the 4th chapel on the l., one of the early oil paintings of **Annibale Caracci*: the Baptism of the Saviour. In the 2nd chapel on the l., the St. George delivering the Queen from the Dragon, with the Archangel Michael above, pursuing the demons, and the picture of God the Father, are by *Lodovico Curacci*. The picture over the high altar, representing St. Gregory's miracle of the Corporale, is by *Calvaert*. Albani was buried in this ch.

S. Leonardo contains, in its 1st chapel, the Annunciation, by *Tiarini*, in which the Almighty, holding a dove as the symbol of the Holy Spirit, is represented as awaiting the answer of the Virgin to the announcement of the Angel. The altar-piece, the Martyrdom of St. Ursula, and the St. Catherine in prison, converting Porphyrius and the wife of Maximianus to Christianity, are both excellent works by *Lodovico Caracci*.

Sta. Lucia, in the Strada Castiglione, a large modernized edifice, contains, at the high altar, a picture of Sta. Lucia and Sta. Anna, with the Virgin and Child, by *Ercole Procaccini*; in the 6th chapel, the Death of St. Francis Xavier, considered the best work of *Carlo Antonio Rambaldi*; in the 7th chapel, the Virgin and Child, by *Carlo Cignani*. "Among the Bolognese sometimes the treatment properly belonging to the Christ is transferred to the Child Christ in not quite a sound manner; as here, where the Bambino, standing at his mother's knees, rewards St. John and Sta. Teresa with crowns."—*Cic.* In the Sacristy, the Crucifixion, by *Lavinia Fontana*; and the Conception, one of the first works of *Calvaert* while yet a pupil of Sabbatini. On the festival of St. Francis Xavier, a long letter written by the saint in Portuguese is exposed with singular homage.

Madonna del Baraccano was so called from a Confraternità, established in 1403, in honour of the miracles

performed by a picture of the Virgin painted on a bastion of the city walls, called "Il Baraccano di Strado Santo Stefano." Over the portico, constructed from the designs of Agostino Barella, is a statue of the Virgin, by *Alfonso Lombardo*. At the high altar is the miraculous picture of the Virgin. *Francesco Cossa*, of Ferrara, repainted it in 1450, with the addition of 2 portraits, of Giov. I., Bentivoglio, and of Maria Vinciguerra. The frieze of flowers which adorns this altar, and other sculptures of the chapel, are graceful works by *Properzia de' Rossi*. The Virgin and Child, with SS. Joseph and Joachim, in the 4th chapel, is by *Lavinia Fontana*; and the St. Catherine, in the 5th, is by *Prospero Fontana*.

Madonna di S. Colombano is remarkable for being covered internally by frescoes, painted by various pupils of Lodovico Caracci. The St. Francis on the rt. wall is by *Antonio*, son of *Agostino Caracci*; the Virgin and Child, with Joseph gathering dates, is by *Spada*; the Sibyl over the side door, and the Coronation of St. Catherine, are by *Lorenzo Garbieri*; the Sta. Marta, on the vault above, conversing with the Saviour, before whom the Magdalen is kneeling, is by *Lucio Massari*; by whom were also the Sibyl over the other door, and the Angel bearing the Palm of Martyrdom to Sta. Ursula; the Infant Saviour playing with St. John in the presence of little Angels is by *Puolo*, brother of *Lodovico Caracci*, who gave the design. In the upper oratory, the frescoes representing the Passion were all, it is said, the result of a trial of skill among the younger pupils of the Caracci; among them, the fine picture of St. Peter going out weeping from Pilate's house, by *Albani*, may be particularly noticed. The Virgin, over the altar of this ch., is by *Lippo di Dalmasio*.

Santa Maria della Carità, in the Strada di S. Felice, formerly attached to a Franciscan convent, converted into a military hospital, contains, in the 1st chapel, the Visitation, by *Galanino*, extolled by Malvasia. The 3rd chapel contains the picture of

St. Elizabeth of Hungary in a swoon at the Saviour's appearing to her, by *Franceschini*. Over the high altar are the Virgin and Child, and Charity and St. Francis, a joint work of *Fiorini* and *Aretusi*. 5th, the Virgin and Child, St. Joseph, and St. Antony of Padua, by *Felice*, son of *Carlo Cignani*. 6th, Sta. Anna, by the elder *Bibiena*.

Madonna di Galliera, near the Cathedral, has a handsome interior, rebuilt 1688 by *Torri*, on an earlier foundation, with unfinished and damaged terra-cotta façade of 1470. In the first chapel (del Crocifisso), the frescoes on the ceiling, representing the Death of Abel and the Sacrifice of Abraham, are the last works of *M. Angelo Colonna*. In the 2nd, the St. Antony of Padua is by *Girolamo Donnini*, the pupil of Cignani. In the 3rd, the Virgin and Child, with Joseph, S. Francesco di Sales, and S. Francesco d'Assisi, is by *Franceschini*, who painted the frescoes of this chapel. The Capella Maggiore contains a very ancient painting of the Virgin and Child, generally concealed from view; the figures of the angels round this painting are by *Giuseppe Mazza*. In the 4th, the Incredulity of St. Thomas is by *Teresa Muratori*, celebrated as much for her talent in music as in painting; the angels above, frequently praised for their delicacy and grace, are said to have been added by her master, Giov. Giuseppe dal Sole. The 2nd chapel on l. contains a lovely painting by **Albani*, the Infant Christ between the Virgin and St. Joseph, with groups of angels above; the Adam and Eve in oil, the Cherubim and the Virtues in fresco, are by the same master. In the 1st is S. Filippo Neri in Ecstasy, by *Guercino*. In the *Sacristy*, St. Philip, the Beato Ghislieri, the Conception, and the S. Francesco di Sales, are by *Elisabetta Sirani*. The Celestial Love, and the St. Elizabeth of Hungary, are by *G. Andrea Sirani*. The Assumption is by *Albani*. The adjoining oratory, built from the designs of Torregiani, has over the entrance-door a fresco of an Ecce Homo, by *Lodovico Caracci*.

Madonna di Mezzaratta (see below under *Environs*).

Sta. Maria Maddalena, near La Porta Mascarella, contains, at the 1st altar, a Madonna, S. Onofrio, and S. Vitale, by *Tiburzio Passerotti*; and at the 3rd, St. Francis and St. James, by the same. The Virgin, with S. Sebastian and S. Roch, is by *Bagnacavallo*. The oratory contains an altar-piece by *Ercole Procaccini*, restored by Giovannini; the Archangel Gabriel and the Virgin, by *Giuseppe Crespi*, and other works by his two sons.

Sta. Maria Maggiore, in the street leading to the Porta Galliera, one of the ancient chs. of the city, contains some good works by *Tiurini*. At the 1st altar, St. John the Evangelist dictating to St. Jerome is a pleasing example of this master. The 3rd altar has an ancient wooden crucifix. The 5th has a Madonna and Child, with St. James and St. Antony, by *Orazio Samacchini*. The 5th on l. has a Virgin, Child, and St. John, painted by *Franceschino Caracci*; the 1st on l. a good picture of the Madonna with 2 saints, of the 15th cent., attributed on doubtful grounds to *Carlo Crivelli*.

Sta. Maria della Pietà, better known as *I. Mendicanti*, near the Porta di San Vitale, was stripped of its most valuable treasures at the first invasion by the French; the Madonna della Pietà by *Guido*, the St. Matthew by *Lodovico Caracci*, the S. Alb and S. Petronius of *Cavedone*, are in the Pinacoteca; and the Job of *Guido*, which accompanied them to France, has never been restored. Among the most interesting paintings which remain are the following: at the 1st altar, the Sta. Ursula, by *Bartholomeo Passerotti*; 3rd on l., Christ feeding the Multitude, by *Lavinia Fontana*; 4th, the Flight out of Egypt, with a fine landscape, and the paintings on the side-walls, by *G. A. Donducci*; 2nd, the St. Anna adoring the Virgin in a vision, by *Bartholomeo Cesi*; 1st, the Crucifixion, with the Virgin, St. John, and other saints, by the same master.

Sta. Maria de' Servi, in the Via

Maggiore. Forming a square in front, and flanking it towards the street, is the grand * *Portico de' Servi*, built upon marble columns, in 1392, by Fra Andrea Manfredi of Faenza, General of the Servites, which has a series of frescoes in the lunettes, illustrating various events in the life of S. Filippo Bedizzi. Of these 20 subjects, the principal are by *Cignani Giovanni Viani*, *Peruzzini*, *Giuseppe Mitelli*, *Lorenzo Borgonzoni*, &c.

The interior is Italian-Gothic of the 15th cent. The nave is separated from the side aisles by pointed arches, supported alternately on circular and eight-sided columns, over each of which is a round window. The aisles are prolonged round the choir, having numerous chapels. In the 2nd chapel on the rt., the Virgin giving the conventual dress to the 7 founders of the Order is one of the last works of *Franceschini*, painted by him when nearly 85 years of age. 5th, the Paradise, a large and elaborate work, by *Calvaert*. In the 10th chapel is preserved a marble pitcher, not seen, said to have been used at the marriage of Cana, presented by Fra Vitale Baccilieri, General of the Servites, who had been ambassador to the Sultan of Egypt in 1350. The monument of Lodovico Leoni, over the door of the Sacristy, is by *Giacomo Ranuccio*. In the 12th chapel, the miracle of St. Gregory at mass is by *Aretusi* and *Florini*. In the 14th, the Virgin and Child painted on the wall, and 2 saints by the side, are by *Lippo di Dalmasio*; opposite, the Beato Gioacchino Piccolomini fainting during the celebration of Mass is by *Ercole Graziani*; the small Madonna above it is another work of *Dalmasio*. 15th, St. Joachim and St. Anna, by *Tiarini*. On the opposite wall is a painting of the Virgin Enthroned, of the 14th cent. On the back-wall of the choir is the slab-tomb of Fra Andrea Manfredi of Faenza, the eminent architect and general of the Order, by whom the ch. was founded (d. 1396). 16th, S. Onofrio, by *Calvaert*. In the 9th chapel on l., the * fresco representing S. Carlo was painted by *Guido*, gratuitously, in

N. Italy.—1877.

one day. 7th, the * Annunciation, a beautiful work by *Innocenzo da Imola*. The frescoes of the roof and side-walls are by *Bagnacavallo*. 24th, or 5th on l., the St. Andrew kneeling before the Cross prepared for his Martyrdom, by *Albani*. The monument of the Cardinal Ulisse Gozzadini has a portrait of that prelate in Roman mosaic. 3rd on l., the *Noli Me tangere* is another work of *Albani*. The large painting of the Nativity of the Virgin, with numerous figures, on the wall over the principal entrance, was the last work of *Tiarini*.

Sta. Maria della Vita, in the Via Clavature, near the Pepoli Palace, founded in 1260, by the Beato Reniero of Perugia, who devoted himself on this spot to the relief of the sick, was entirely remodelled in the last cent. In the 2nd chapel are preserved the bones of the Beato Bonaparte Ghisilieri, brought here, in 1718, from the suppressed church of St. Eligio. The picture representing the Beato Buonaparte and St. Jerome is by *Aureliano Milani*. The 3rd chapel contains an Annunciation, with S. Lorenzo underneath, painted by *Tamburini* from a design of *Guido*, who is said to have retouched it. Over the high altar is a fresco of the Virgin and Child, by *Simone da Bologna*; the marble ornaments are by *Angelo Venturoli*. The two statues by the side are by *Pietro Tadolini*; and those in plaster by *Giacomo Rossi*. In the 3rd chapel on l. is another gift of Count Malvasia, the bust of S. Carlo Borromeo, the head of which is in silver. In the Sacristy is a picture of S. Eligio, attributed to *Annibale Caracci*, and in the oratory is the masterpiece of *Alfonso Lombardo*, a bas-relief in terra-cotta, representing the death of the Virgin in the presence of the Apostles, whose heads are said to have inspired many painters of the Bolognese school. The Beato Reniero healing the Sick during the Plague, in the 2nd chapel on l., is by *Cavedone*.

S. Martino Maggiore, on the Piazza of the same name, near the Via Zamboni, was built 1317, restored 1855, and belonged to the Carmelite Friars

from the 14th cent. to the period of the French invasion; it has five wide pointed arches on either side of the nave, supported on short stumpy Italo-Gothic columns. The Adoration of the Magi, in the 1st chapel on the rt., is one of the most graceful works of *Girolamo de' Carpi*; the Annunciation, over the side door, is by *Bartolomeo Passerotti*, and the alto-relievo of S. Martin by *Manzini*, 1530. In the 4th chapel is a picture of St. Joachim and St. Anna, with the date 1558, by *Giovanni Taraschi*. In the 5th is the picture of the Virgin and Child, with a sainted bishop on one side, Sta. Lucia on the other, and St. Nicholas below, giving their dowry to 3 young girls, by *Amico Aspertini*, the pupil of Francia, called "dai due pennelle," because he worked with both hands, holding at the same time a brush for light and another for dark tints. The 7th chapel, in the apse, behind the high altar, contains the only work in Bologna by *Girolamo Siciolante*, the imitator of Raphael: it represents the Virgin and Child, with St. Martin, St. Jerome, &c., and contains a portrait of Matteo Malvezzi, for whom it was painted. Its frame is unusually large and handsome. Near the door of the Sacristy is the monument and bust of the eloquent Filippo Beroaldi the elder, by *Vincenzo Onofrio*. Above it is the Ascension, by *Cavedone*. In the 8th chapel, 1. aisle, is an Assumption, a good picture, attributed to *Perugino*, but apparently of later date. In the 9th is the picture of St. Jerome exploring the Divine assistance in the explanation of the Scriptures, by *Lodovico Caracci*. In the 10th is the Crucifixion, with St. Andrew, and the Beato Pietro Toma, by *Cesi*. The 11th was entirely painted by *Mauro Tesi*, an eminent artist of the last cent. In the 12th chapel (1st from the door), is a Madonna and Child, with several saints, by *F. Francia*—"the landscape is treated quite in a Ferrarese manner," *Cic.* The St. Roch in the painted glass of the window over the altar is by the Beato *Giacomo da Ulma*.

The oratory, formerly the conventual library, was painted by *Dentone*;

the Dispute of St. Cyril is by *Lucia Massari*. The altar-piece, representing the Incredulity of St. Thomas, is a fine work of *Giampietro Zanotti*, painted for the suppressed ch. of S. Tommaso del Mercato.

In the cloister are several sepulchral monuments, among which notice those of 2 Professors of Law of the Saliceti family; the one bearing the date of 1403 has in front a curious bas-relief of a Professor lecturing, and is attributed to *Andrea da Fiesole*; the second, of a certain Petrus, having a similar bas-relief with 6 bearded students, is of 1503.

S. Paolo, in the Via Val d'Aposa, behind the Piazza Maggiore, built by the Bernabite fathers in 1611, was restored in 1819. It belongs to Prince Spada of Rome, whose arms, 3 swords, are seen in the building. The marble statues of St. Peter and St. Paul on the façade are by *Mirandola* and *Conventi*. The ceiling is curiously painted, with columns and balconies in perspective, and persons looking over them, the work of *G. Rossi*. At the 1st altar, the Christ in the Garden, and the Christ bearing the Cross, on the side-walls, are by *Mastelletta*. At the 2nd is the fine painting of *Paradise, by *Lodovico Caracci*. The small Madonna underneath is by *Lippo di Dalmasio*. In the 3rd are the Nativity, and the Adoration of the Magi, by *Cavedone*, which is regarded as his masterpiece. The frescoes on the vault, representing the Circumcision, the Flight out of Egypt, and the Dispute with the Doctors, are by the same painter. At the altar in the rt. transept is the picture by *Guercino*, in which *St. Gregory shows the souls in purgatory to the Almighty, the Saviour, and the Virgin in the heavens. Above the high altar the 2 statues of St. Paul and the Executioner are by *Alessandro Algardi*, who is said to have given Facchetti the design of the Tribune, and to have sculptured the ivory crucifix on it: the tabernacle in jasper is in the form of a basilica. At the 3rd on l., the S. Carlo Borromeo carrying the cross through Milan during the plague, and

the other pictures of the same saint on the side-walls, are by *Lorenzo Garbieri*. At the 2nd, the Communion of St. Jerome, and the other paintings of this chapel, are by *Massari*. At the 1st, the Baptism of the Saviour, and the Birth and Burial of St. John the Baptist, are by *Cavedone*. In the choir is some well carved woodwork.

Mendicanti Ch., see *S. Maria della Pietà*.

**SAN PETRONIO* is the largest ch. in Bologna, and though unfinished, is one of the finest specimens of the Italian Pointed style of the 14th cent. It was founded in 1390, while Bologna was a free city, the architect being Antonio Vincenzi, celebrated as one of the 16 *Riformatori*, and as the ambassador of the Bolognese to the Venetian Republic in 1396. The original plan was a Latin cross, and, if the building had been completed, it would have been 750 Eng. ft. long, or 136 more than St. Peter's at Rome. The existing portion consists merely of what was intended for the nave and aisles, as may be seen on the outside, where the construction of the transept had been just commenced when the work was abandoned.

Exterior.—The 3 canopied doorways of the unfinished façade are pure, and amongst the finest examples of the Italian-Gothic; they are covered with bas-reliefs representing various events of Scripture history from the Creation to the time of the Apostles, and are ornamented with busts of prophets and sibyls which recall the taste and designs of Raphael. The **central doorway* was entirely executed by *Jacopo dalla Quercia*, 1425. The bas-reliefs consist of 32 half-figures of patriarchs and prophets, with the Almighty in the centre of the arch; 5 subjects from the New Testament in the architrave, and 5 from the Old Testament, from the Creation to the Deluge, on each pilaster. Under the arch are statues of the Virgin and Child, St. Petronius, and St. Ambrose. It is recorded that the artist was commissioned to execute this door for the sum of 3600 golden florins, the Reverenda Fabbrica providing the stone (grey limestone);

Vasari says that he devoted 12 years to the work, and that its completion filled the Bolognese with astonishment. The *L.-hand doorway* is remarkable for the angels and sibyls round the arch, by *Tribolo*, well known as the friend of Benvenuto Cellini, who has left an amusing record of him in his entertaining biography. Of the 4 subjects on the l. pilaster, the 1st, 3rd, and 4th are by *Tribolo*, as well as the 4th on the rt. pilaster. *Tribolo* was assisted in these works by other artists. The 3 other subjects on the rt. pilaster are by *Alfonso Lombardo*, and represent different events of the Old Testament. The second subject of the l. pilaster, representing Jacob giving his blessing to Isaac, is by an unknown artist. Under the arch is the **Resurrection*, by *Alfonso Lombardo*, praised by Vasari, and admirable for its simple dignity and truth. The *rt.-hand doorway* is another monument of the taste and purity of *Tribolo*. The angels of the arch, the sibyls, and the 8 subjects from the Old Testament on the pilasters, are by this master. Under the arch is the group of Nicodemus supporting the dead body of Christ, by *Amico*; the Virgin, on one side, is by *Tribolo*; and the St. John the Evangelist, by *Ercle Seccadenari*, on the other.

Interior.—The grand interior of San Petronio never fails to excite regret that it has not been completed on its original extensive plan. Some fault might be found with the proportion of the edifice; but the size and simplicity of the design produce an effect which reminds the English traveller of the purer Gothic of the north. "It possesses in a high degree the various peculiarities which characterize the arrangements of the Italian-Gothic—such as the wide and low pier arches whose span equals the breadth of the nave, the absence of the triforium and of the clerestory string, the great empty circles which occupy the space of the clerestory, the extensive doming of the vaults, the shallowness of the side-aisles, the heavy capitals which surround the piers and half-piers like a band of leaves, and the squareness of the piers with their

nook-shafts; all these serve to make a wide distinction between this example and those of genuine Gothic; and they are rarely found so completely united even in Italian churches. Each compartment of the side-aisle has two arches, which open into shallow chapels."—*Willis*.

The ornaments in relief round the great doorway are by *Francesco* and *Petronio Tadolini*. Over the pilasters of the side-doors are two circular groups in relief, one by *P. Lombardo*, representing the Annunciation, the other Adam and Eve in Paradise, generally attributed to *Tribolo*.

The 2nd chapel on rt. (that of St. Bridget) was repaired 1876, and is the chapel of the Pepolis, so celebrated in the history of Bologna. The paintings, by unknown artists, on the side-walls (about 1431), are of little value; the figure praying, on the l., bears the inscription, *Sofia de Inghiltera fe fa*; evidently representing the donatorio, or the person at whose expense the work was executed; those opposite, of the Virgin, with saints and the donatorio, are by *Luca* and *Francesco da Perugia*, 1417.

Beyond the 3rd chapel is a monument, by *Pacchioni*, to Cardinal Opizzoni, more than 50 years Archbishop of Bologna (d. 1855), who left all he possessed to his adopted city. The fine painted *glass in the 4th chapel is by *Jacob* of *Ulm*, 1491.

6th, St. Jerome, by *Lorenzo Costa*, spoiled by retouching. 8th, belonging to the Malvezzi Campeggi families. The marble ornaments on the screen of this chapel were designed by *Vignola*. The St. Francis is by *Mastelletta*; and the St. Antony raising the Dead Man to liberate the father, who is unjustly condemned, is by *Lorenzo Pasinelli*: the *tarsia-work, by *Fra Raffaele da Brescia*, was formerly in the choir of the ch. of San Michele in Bosco.

9th—Chapel of St. Antony of Padua. The marble statue of the Saint over the altar is by *Sansovino*. His miracles painted on the walls in chiar'-oscuro are fine works by *Girolamo da Treviso*. The painted *glass was designed by

Pellegrino Tibaldi. 10th—the large painting of the Coronation of the Madonna del Borgo S. Pietro on the side-wall, and the frescoes in chiar'-oscuro opposite it, are by *Francesco Brizzi*, a favourite pupil of the Caracci: he commenced life as a journeyman shoemaker, and became the principal assistant of *Lodovico*. 11th—The relief of the Assumption, by *Tribolo* (1526), stood formerly at the high altar in the ch. of La Madonna di Galliera. The angels (temporarily removed 1876) over the altar are by *Properzia de' Rossi*. The walls of this chapel support the entire weight of the Campanile.

The two marble statues of St. Francis and St. Dominick, each side of the high altar, are by *Girolamo Campagna*.

10th chapel, in the l. aisle, reckoning from the great entrance to the ch. The *Sta. Barbara, over the altar, by *Tiarini*. 9th—the Archangel Michael, by *Calvaert* (Fiammingo), the celebrated picture by his pupil Guido in the ch. of the Capuchins at Rome. This chapel has a curious twisted iron railing of the 15th cent., erected by Antonio Barbaca and his wife Margarita Pepoli. 8th—St. Roch, a portrait of Fabrizio da Milano, by *Parmegianino*.

7th—the Chapel of the Baciocchi family, contains the Tombs of the Princess Eliza Baciocchi, the sister of Napoleon, of her husband, on the rt., and opposite of 3 of her children, with a good altar-piece by **Costa*, of the Madonna and Saints (1492)—"worthy to be compared with any Francia," *Cic.*—and a fine painted glass window.

5th Chapel—the *Annunciation, in two portions, upon the wall in front, by *Costa*—"very solemnly conceived," *Cic.* The 12 Apostles are probably by his pupils. The martyrdom of St. Sebastian, over the altar, is now assigned to *F. Cossa*. The tarsia-work beneath was executed in 1495, by *Agostino da Crema*. The pavement of enamelled tiles dates from the earliest times of this kind of manufacture, 1487. On the pilaster between this and the next chapel is a great gilded and much restored statue in

wood of *S. Petronius*, believed to be the most ancient likeness of that saint extant.

4th chapel—the paintings of the Magi, and of the Paradiso and Inferno, are now generally attributed to Simone da Bologna, or Giovanni da Modena, very early in the 15th cent. In the 2nd chapel, rebuilt by Torregiani at the expense of Cardinal Aldrovandi, whose tomb is placed in it, is preserved the head of *S. Petronius*, removed by order of Benedict XIV. from the ch. of *S. Stefano*. This chapel was gaudily restored in 1743, when the head was brought to it, and is also that in which divine service was first performed in 1392. The chapel next to this and to the entrance to the church was rebuilt and repainted 1868, and the ancient frescoes of the Crucifixion restored. On each side of the aisle are several mediæval crosses, which formerly stood at the several gates of the city; one bears the date of 1159, with curious inscription on the back.

On the floor of *S. Petronio* is the meridian line of Gian Domenico Casini, 220 Eng. ft. long: it was traced in 1653.

The halls of the *Residenza della Fabbrica*, adjoining, contain a highly interesting series of original designs for the still unfinished façade, by the first architects of the period. Three of these are by Palladio; another bears the following inscription in his own hand, "*Laudo il presente disegno,*" and has, no doubt erroneously, been attributed to him. There are 2 by Vignola; 1 by Giacomo Ranuccio, his great rival; 1 by Domenico Tibaldi; 3 by Baldassare Peruzzi; 1 by Giulio Romano and Cristoforo Lombardo; 1 by Girolamo Rainaldi; 1 by Francesco Terribilia, which received the approbation of the senate in 1580, and was published by Cicognara in his *History of Sculpture*; 1 by Varignano; 1 by Giacomo di Andrea da Formigine; 1 by Alberto Alberti, of Borgo San Sepolcro; and 3 by unknown artists. Over the entrance-door is the marble bust of Count Guido Pepoli, by *Properzia de' Rossi*, supposed to be that

ordered by his son Alessandro, to prove the powers of that extraordinary woman, as mentioned by Vasari. In the 2nd chamber is her masterpiece, the *bas-relief of Joseph and the wife of Potiphar, believed to allude to the history of her own misfortunes. The life of that celebrated and accomplished woman, at once a painter, sculptor, engraver, and musician, is one of the most tragical episodes in the annals of art; "*Finalmente,*" says Vasari, "*alla povera innamorata giuovane ogni cosa riuscì perfettissimamente, eccetto il suo infelicissimo amore.*" She died of love at the very moment when Clement VII., after performing the coronation of Charles V. (Feb. 26, 1530), in the ch. of *S. Petronio*, where he had seen and appreciated her genius, expressed his desire to take her with him to Rome. Vasari records the touching answer given to his Holiness: *Sta in chiesa, e gli si fa il funerale!*

The *Sacristy* contains a series of 22 pictures, representing various events in the history of *S. Petronius*, from his baptism to his death, by Ferrari, Francesco Colonna, Mazzoni, and others.

Over the great door of this ch. stood the celebrated colossal bronze statue of Julius II. executed by Michael Angelo after their reconciliation on the subject of the Moses. The pope was represented with the keys of St. Peter and a sword in his l. hand, and in the act of blessing (or ? reprimanding) the Bolognese with his rt. But this great masterpiece existed for only 3 years. In 1511, on the return of the Bentivoglio party to power (and by way of reprisal for the destruction of the Bentivoglio Palace at the instigation of Pope Julius II.), the statue was destroyed by the people, and the bronze, said to have weighed 17,500 lbs., was sold to the Duke of Ferrara, who converted it into a piece of ordnance, under the appropriate name of the *Julian*. It is recorded of this statue, the loss of which will ever be deplored by the lovers of art, that, when Michael Angelo asked the warlike pontiff whether he would put a book in his

left hand, he replied, "A book! no: let me grasp a sword; I know nothing of letters."

S. Proculo, in the Via di S. Mamolo, belonged before the French occupation to the Benedictine monks of Monte Cassino; its foundation is of very ancient date, but the present ch. was built in 1536. Over the principal entrance is a Virgin and Child with S. Sixtus and S. Benedict, a good example by *Lippo di Dalmasio*, who devoted himself with great success to painting pictures of the Virgin, painted in oil, and therefore adduced by Malvasia and Tiarini as a proof of the much higher antiquity of oil-painting than Vasari had supposed. In the 2nd chapel on rt., the St. Benedict in ecstasy is by *Cesi*, who is buried in this ch. In the 4th on l., the Virgin in glory, with St. Benedict below, is one of the last works of *Ercole Graziani* the younger. In the 2nd chapel, designed by Torreggiani, is the marble urn over the altar in which are preserved the bodies of the 2 martyrs who gave their names to this ch. (S. Proculus, a soldier, and S. Proculus, a bishop), found in the ancient subterranean ch. in 1390. In the 1st chapel on l., the S. Maurus is by *Ercole Graziani*. On the wall near the door of the ch. is the following inscription to the memory of a person called Procolo, buried in the ch., who was killed by one of the bells falling on him as he was passing under the campanile.

"Si procul a Proculo Proculi campana fuisset,
Nunc procul a Proculo Proculus ipse foret."
A.D. 1393.

S. Rocco, near the Porta Isaïa, has been converted into a "Camera Mortuaria," where the dead are deposited before being carried to the Campo Santo. The oratory is covered with frescoes of the young Bolognese artists of the period, who worked for no greater sum than two pistoles each. Their zealous emulation has been justly described as a "tournament of painting." They represent events in the life of the saint, and of the patron saints of Bologna.

S. Salvatore, in the street leading

from the Piazza S. Francesco to the P. Maggiore, is a large ch. built 1605. In the 1st chapel rt. is the Beato A. Canetoli refusing the Archbishopric of Florence, by *Ercole Graziani*. In the 4th chapel, the Miracle of the Crucifix, by *Jacobi Coppi*, 1579, is mentioned by Lanzi as one of the best pictures in Bologna prior to the time of the Caracci. The Virgin holding the Infant Saviour to St. Catherine, with St. Sebastian and St. Roch, is a fine work of *Girolamo de' Carpi*. The well-preserved painting of the Virgin crowned, underneath this pictures, is of the 14th cent. In the choir, the Saviour bearing His cross was designed by *Guido*, who painted the head, and retouched the whole picture, after it was finished by *Gessi*. In the 6th chapel is a striking *Nativity by *Tiarini*; in the 7th, a fine *Crucifixion, surrounded by saints, by *Innocenzo da Imola*; in the 8th, the Ascension, by *Carlo Bonone*; in the 9th (1st chapel on the l.) *St. John kneeling before the aged Zacharias, by *Garofalo*, who has introduced his own portrait, the first on the rt. In the Sacristy, the frescoes of the roof are by *Cavedone*; and in an adjoining room the S. Dominick is attributed to *Guercino*, who was buried in this ch., but without any inscription or monument. There are several interesting MSS. regarding the history of Bologna in the library of the adjoining convent.

Servi Church. See *Sta. Maria dei Servi*.

Spirito Santo has a handsome doorway, the pilasters and a frieze having arabesque reliefs, and there is a series of five heads over the door.

**San Stefano*. This is the most ancient ecclesiastical edifice in Bologna, and one of the oldest in Italy: it is quite a labyrinth of mediæval alterations at various dates of an earlier building, forming what are called seven churches, and was most probably originally a Roman basilica of which various fragments are built into the later work, but none of the original construction remains visible. Passing from the piazza by the large portal, we enter what is called the 1st church,

that of the *Crocifisso*, from a painting of the Crucifixion over the high altar. This, as well as another of our Saviour bearing the Cross on the l. wall, is probably of the 15th cent. In the 2nd chapel on the rt. is a painting by *Teresa Muratori* and her master, *Giuseppe dal Sole*, representing a father supplicating St. Benedict to intercede for his dying son. Descending some steps on the l. we enter the *Banzi Chapel*. A Roman marble sarcophagus behind the altar contains the body of the Beata Giuliana de' Banzi. The 2nd church, *dal Santo Sepolcro*, is a circular 12th-cent. building, supposed to have been the ancient Lombard Baptistery. The marble columns are said to have been derived from a temple of Isis, which, according to an inscription on the outer wall of the ch., occupied this site. The marble urn beneath the altar, with its ancient symbols, was erected to receive the body of S. Petronius, who is said to have imparted miraculous qualities to the water of the well. The paintings which covered the walls of its circular aisle have entirely disappeared under a series of modern daubs. There is a very ancient rude Ambo behind the altar, with sculptures of the emblems of the Evangelists. The 3rd church, dedicated to SS. Peter and Paul, may be on the site of the primitive cathedral, founded by S. Faustinianus, A.D. 330, but the present structure is not earlier than the 12th cent., with Roman materials built in. This ch. is of the usual Romanesque of the period. The walls are almost entirely of brick plastered over, excepting the round ch., where they are visible, and in which, over the arches, are small windows of 2 lights, of the 11th and 12th-cent. character, but now blocked up. On some of the massive piers and coupled columns, early frescoes of saints have been discovered under the whitewash. It contains, in a chapel on rt. of the high altar, a painted Crucifix, by *Simone da Bologna*, known also as *Simone dei Crocifissi*, from the excellence with which he treated such subjects; it bears his name, "Symon fecit hoc opus." There is an Ionic

capital in this ch., apparently antique. The painting of the Madonna and Child, with St. Nicholas, a female saint, and St. John, in the chapel on the l. of the high altar, is by *Sabbatini*. That of St. James, St. John, and St. Francis, on the rt. side of the ch., is referred to *Lippo di Dalmasio*. It is next a miracle-working picture of the Maddona. The 4th church is formed out of the small forecourt called the *Atrio di Pilato*. In the centre of it is a mediæval font called *Liutprand's*, which once stood in the centre of the Lombard Baptistery. In this court are many ancient monumental inscriptions. Opening out of it is a chapel with a good painting of St. Jerome and St. Francis adoring the Saviour on the Cross, by *Giacomo Francia*, and the hall of the *Compagnia dei Lombardi*, which was erected by Benedict XIV.; the keys of the gates of Imola, captured by the Bolognese in 1328, are preserved here. From *Atrio di Pilato* opens the chapel of the *Santissima Trinità*, also in a Lombardo-Gothic style, from which we enter the 5th church, an enclosed lower corridor of cloister called the *Ch. of the Madonna della Consolazione*, from a miracle-working image of the Virgin placed in it. On the walls have been placed several paintings of saints of the 14th cent., which stood in other parts of S. Stefano. From this enclosed corridor we descend into the 6th church, or that of the *Confessione*, a kind of crypt, remarkable only for its ancient columns with bas-reliefs, and as containing the bodies of 2 native saints and martyrs, Vitalis and Agricola. The Madonna in the wall is said to have been placed here in 488, by S. Giocondo, bishop of the diocese. One of the pillars professes to represent the exact height of our Saviour. Last of all is a small handsome cloister, the upper gallery sustained by twin columns supporting round arches, some of the capitals formed by whimsical figures of men and animals. Near the exit from here the 7th church, called *La SS. Trinità*, rebuilt, but with antique columns and capitals, and a groined 12th-cent.

vault, also contains some interesting works of ancient art, a few of which are regarded as contemporaneous with S. Petronius. The St. Martin, bishop, praying for the restoration of a dead child to life, is by *Tiarini*, a repetition of the same subject painted for the ch. of S. Rocco. The S. Ursula, on a pillar, is by *Simone da Bologna*; and the Holy Trinity is by *Samachini*. S. Stefano is celebrated for its relics, among which are the bodies of 40 martyrs, brought by S. Petronius from Jerusalem. In the chapel of the Relics is a curious reliquary with enamels by *Jocopo Rossetti*, 1380.

SS. *Trinità*, in the Strada S. Stefano, not far from the gate, has, at the 2nd altar, the Birth of the Virgin, by *Lavinia Fontana*. At the high altar, the S. Roch supplicating the Virgin, is by *Guercino*. At the 7th altar is the Madonna in Glory, with SS. Jerome, Francis Dominus, and Apollonia, and some children playing with the cardinal's hat, by *Giov. Battista Gennari*, of Cento.

SS. *Vitale ed Agricola*, giving its name to the street leading towards Ravenna, was consecrated in 428 by St. Petronius and St. Ambrose, but has been recently restored, and preserves nothing of its ancient architecture. In the 1st chapel on l., a graceful painting of **F. Francia*, "beautiful angels hovering and playing on instruments round an old picture of the Madonna," *Cic.* And on each side of it a large fresco—one representing the Nativity, by his son *Giacomo*, and the other the Visitation of Mary and Elizabeth, with portraits of the donatorii, by *Bagnacavallo*. Opposite is an inscription recording the consecration of the ch. On the wall near the Visitation fresco, is a curious bas-relief dated 1362, representing a bishop worshipping Christ lying in the tomb. The column, with a cross of the early Christians, now in this chapel, formerly stood on the spot in the adjoining street where S. Vitalis and S. Agricola suffered martyrdom. The 2nd chapel on rt. has a picture by *Tiarini*, the Flight from Egypt.

PUBLIC BUILDINGS.

At the centre of the city is the PIAZZA MAGGIORE (now Vittore Emanuele), the Forum of Bologna in the middle ages; it is still surrounded by remarkable edifices rich in historical associations, the relics of the once formidable republic. It was considered by Evelyn as the most stately piazza in Italy, with the single exception of that of San Marco at Venice. Standing in this square, near the bronze statue of Neptune, with his face to the south, the visitor will have before him the unfinished façade of S. Petronio, on his rt. hand the great mediæval Palazzo Pubblico, on his l. the Portico dei Banchi, and behind him, at the corner, the Palazzo del Podestà.

The *Fontana Pubblica* (or *di Nettuno*) was constructed in 1564, while Cardinal (afterwards S. Carlo) Borromeo was legate. The general design is by *Laurentti*; the pedestal and the basin are by *Antonio Lupi*; and the poor figure of Neptune (8 ft. high), with the other figures and bronze ornaments, are by *Giovanni di Bologna*. The weight of the bronze employed in the figures, is said to be 20,012 Bolognese pounds, and the cost of the fountain, with its pipes and aqueducts, amounted to 70,000 golden scudi.

The PALAZZO PUBBLICO, or *del Governo*, begun at the end of the 13th cent., was, prior to 1848, the residence of the Legate and of the Senator, as it is now of the Civil Governor. Its façade still exhibits some traces of the Pointed style in its eight walled-up windows, but the building has been so altered at various periods, that little uniformity remains. In the upper part of the façade, under a canopy, is a Madonna in high relief, by *Nicolò dell' Arca*, in terra-cotta, once gilt. The ornaments of the clock are by *Tadolini*. The entrance gateway is by *Galeazzo Alessi* (1570); the bronze statue of Gregory XIII. (a native of Bologna), in the niche over the gateway, was erected at the cost of his fellow-citizens; it is by *Alessandro Menganti*, called by Agostino Caracci the

"unknown Michael Angelo." After the revolution of 1796, in order to save the statue by converting it into that of the patron saint of the Bolognese, the tiara was changed for a mitre, and a huge pastoral staff placed in the right hand, with the inscription "Divus Petronius Protector et Pater." The pastoral staff is quite out of proportion with the dimensions of the statue.

The great court is handsomely restored; and beyond, in the 3rd court, formerly a garden, is the beautiful cistern constructed by *Terribilia*, at the cost of 6000 scudi. A grand staircase à cordoni of 53 steps, by *Bramante*, leads to the upper halls. The bronze bust of Benedict XIV., and the ornaments over the door where it is placed, are by *Giobattista Bolognini*. The Saloon of Hercules takes its name from his colossal statue by *Alfonso Lombardo*. On the l. is a hall, covered with frescoes, the architectural portions of which are by *Antonio Bibiena*; the figures on the ceiling are by *Angelo Rigari*, and those on the walls by *Scarabelli*. In the adjoining chapel is a fresco of the Virgin, called the Madonna del Terremoto, supposed to have been painted by the school of Francia in 1505. The gallery leading out of the Hall of Hercules is covered with frescoes illustrating the glories of Bologna by *Colonna* and *Pizzoli*. The Sala Farnese, on the 2nd floor, so called from a bronze statue of Paul III., is perhaps the most magnificent. Its roof and walls are covered with paintings, representing the history of the city, by *Cignani* and other eminent artists.

The PALAZZO DEL PODESTÀ is still unfinished. It was begun in 1201, the façade added in 1485 by Bartolomeo Fioravanti. The front consists of a portico of nine square-headed arches, surmounted by a gallery, and by a second row of arches which are separated by highly decorated Ionic pilasters. It was the prison of Enzo, King of Sardinia, and natural son of the Emperor, Frederick II., captured by the Bolognese at the battle of Fossalta, in 1249, kept here a prisoner until his death in 1272, and buried in

San Domenico. During his long imprisonment, the prince employed his time in poetical compositions, some of which are marked by considerable taste. The young king, moreover, was beloved in his captivity by a fair damsel of Bologna, Lucia Viadagoli, who succeeded in visiting him under various disguises, and attempted his rescue by concealing him in a cask, and having him carried out in it, but a lock of his golden hair hanging out betrayed the secret. The Bentivoglio family is believed to derive its origin from the mysterious meetings of this unhappy couple. The great hall (170 ft. by 74) is still called *Sala del Re Enzo*, although there is no proof that it was occupied by him. In 1410, the conclave for the election of Pope John XXIII. was held here; in the last cent. it was converted into a theatre; it was afterwards used for the game of *pallone*; and was latterly degraded into a workshop. In other parts of the building are the *Archives* of the Notaries and other public offices. The former are rich in inedited materials for the history of Bologna, and indeed of Italy during the middle ages; among them is pointed out the Bull called 'Dello Spirito Santo,' published at Florence, July 6th, 1439, by Eugenius IV., for the union of the Greek and Latin Churches. The lofty tower called *Torrazzo dell' Aringo* rising upon arcades, is a massive and imposing pile; and was erected in 1264, for the purpose, it is said, of watching Enzo. The statues in terra-cotta of the 4 saints, protectors of the city, on brackets upon the pilasters which support its arcades, are by *Alfonso Lombardo*.

The PORTICO DE' BANCHI, occupying one side of the Piazza, and continued for the whole length of the ch. of S. Petronio, under the name of Loggie or Portico del Pavaglione, forming a continuous arcade nearly 1000 ft. in length, was designed and executed by *Vignola*, 1562, who had to adapt it to the irregularities of an older building. The showy shops make these porticoes the Palais Royal of Bologna. Opening out of it is the building called

Il Registro, formerly the Collège of Notaries, presented to that body in 1283 by the learned juriconsult and chief magistrate Rolandino Passengeri, who is buried in the Piazza di S. Domenico. The hall, now converted into a chapel, has a Madonna by *Pas-serotti*; the Sacristy contains, among other documents, a Diploma of the Emperor Frederick II., confirmed by a Bull of Julius II., granting to the Correttore de' Notari the power of creating apostolical and imperial notaries, and of legitimizing natural children. The entrance to the Archiginnasio is also under the portico.

THE FORO DE' MERCANTI, or Palazzo della Mercanzia, is the best preserved example of the ornamented Italian-Gothic in the city. It was built in 1294 of moulded brickwork, but assumed its present form in 1499 under the Bentiviglios, and was restored 1836. The interior contains the Exchange and the Tribunal of Commerce. On the stairs have been of late years painted, commencing from the top, the shields of the ten corporations of the city—*Cambiatori, Mercanti, Macellari, Mercieri, Orefici, Tallegari, Drappi a lana, Drappi e Strazziolari, Speciali*, and *Bambiriari*—and of the Consuls of Commerce from A.D. 1441 to 1813.

Near this building is a large open space, from which branch off four streets leading to the principal gates of the city. Here are the two

LEANING TOWERS, which are so destitute of architectural attractions, that Mr. Matthews compares them to the "chimney of a steam-engine, blown a little out of the perpendicular." Their bareness is somewhat relieved by the "put-log holes," as they are termed by builders, in which the bricklayers inserted the supports of their scaffolding, and which they have left unfilled up. The *Torre degli Asinelli*, begun in 1109 by Gherardo degli Asinelli, was shown, by the investigations of Tadolini, to have been finished at different periods. It is a square, and of massive brickwork, divided into three portions; the lowest has a projecting battlement, which is occupied by shops; the others diminish from

below upwards in their outward diameter, whilst the inner one increases, owing to the lesser solidity and thickness of the walls as they ascend. The height of the tower is 292 $\frac{3}{4}$ ft. (89·2 mètres), and to top of the lantern, 321 ft., according to measurements made in 1857 by Professor Respigi. The inclination was ascertained at the same time to be 1° 16' from the vertical, or equal to 6 ft. 10 $\frac{1}{4}$ in. from the centre of gravity; that of 3 ft. 4 in., stated in the marble tablet on the W. front, having evidently been obtained by erroneous means. The direction of the inclination is to the W., quite opposite to that of its neighbour. Professor Respigi also found that the amount of inclination was different in the three portions of the shaft; the largest in the lower one as high as the machicolated projection, less in the central one, and very small in the highest. The T. degli Asinelli can be ascended without danger. There are 449 steps in all, divided into flights of 10 each, between which there are convenient landing-places. The lower stairs are for a short way round an axis, the remainder placed against the inner walls. Near the summit are two crossed-groined arches, on which rests the terminal terrace, to strengthen which two others have been more recently added. On the top is a kind of lantern or belfry, containing a bell only tolled on very solemn or important occasions.

It does not appear that the inclination of the tower has undergone any change of late years. As to its use, there is every reason for believing that, like many others in Bologna, it was reared from family vanity. It is entered by a low door on the S. side, where the keeper will be found. The view from the summit embraces so magnificent a panorama, that no traveller should omit ascending. The whole city lies spread out below with the richly-clad hilly range, at the N. foot of which Bologna lies; the Via Emilia stretching in a straight line for 22 m. to Castel Bolognese on one side (the E.), and on the other to

Modena, with the rich plain of the Romagna towards the N. and E., and, in clear weather, the Euganean and Veronese hills beyond, and still farther the snow-capped peaks of the Tyrolese, Styrian, and Carinthian Alps.

The other tower, *La Garisenda*, also called *La Mozza*, built by the brothers Filippo and Oddo Garisendi, in 1110, is 161 ft. high. Its inclination, in 1792, was 8 Bolognese ft. to the E., and 3 to the S.; but some measurements made in 1813, showed an increase of an inch and a half over the former observations. Some writers have maintained that the inclination of the Garisenda tower is the effect of art, but the courses of brick and the holes to receive the timbers of the floors are also inclined, which they would not have been if the tower had been built in its present form. The Garisenda supplied Dante with a fine simile, in which he compares the giant Antæus, stooping to seize him and his guide, to this tower, as it is seen from beneath when the clouds are flying over it :—

“Qual pare a riguardar la Carisenda
Sotto il chinato, quando un nuvol vada
Sovra essa sì, ch’ella in contrario penda,
Tal parve Anteo a me, che stava a vada
Di vederlo chinare, e fu ta ora
Che io avrei voluto ir per altra strada.”

Inf. xxxi.

There are remains of some other similar towers in different parts of Bologna, especially two near the Archbishop's Palace, the bases of which are built of blocks of gypsum.

Amongst the modern buildings of Bologna, the *Cassa di Risparmio*, or Savings Bank, is conspicuous. It is in the Via di Ferro, near the Piazza Cavour.

The UNIVERSITY is the oldest in Italy, and the first in which academical degrees were conferred. It owed its origin in 1119 to *Irnerius* (Werner), the chief of the Glossators and founder of the famous law school of Bologna. During the troubled period of the 12th cent. the fame of this University attracted students from all parts of Europe; no less than 10,000 are said to have assembled there in 1262, and it became necessary to appoint regents

and professors for the students of each country. *Irnerius* succeeded in introducing the Justinian code, and his disciples for nearly two centuries, spread the study of Roman law over Europe, sending in 1144 to England Vacarius, one of the ablest of their body, and founder of the law school at Oxford. At this period civil and canon law formed almost the exclusive study at Bologna; but the faculties of medicine and arts were added before the commencement of the 14th cent.; and Innocent VI. instituted a theological faculty some years later. In the 14th cent. also it acquired celebrity as the first school where dissection of the human body was practised; and in 1789 it became renowned for the discovery of galvanism within its walls. This University has also been remarkable for an honour peculiarly its own—the number of its learned female professors. In the 14th cent., *Novella d' Andrea*, daughter of the celebrated canonist, frequently occupied her father's chair; and it is recorded by Christina de Pisan, that her beauty was so striking that a curtain was drawn before her in order not to distract the attention of the students.

“Drawn before her,
Lest, if her charms were seen, the students
Should let their young eyes wander o'er her,
And quite forget their jurisprudence.”

MOORE.

The name of *Laura Bassi*, professor of Mathematics and Natural Philosophy, is of more recent date; she had the degree of Doctor of Laws, and her lectures were regularly attended by many learned ladies of France and Germany, who were members of the University. Another instance is that of Madonna *Manzolina*, who graduated in surgery and was Professor of Anatomy; and nearer our own times (1794–1817) the Greek chair was filled by the learned *Clotilda Tambroni*. At the present time the University has lost its high reputation as a school of law, and medical studies appear to have the superiority. The number of students scarcely now reaches 700.

The noble Palace in the Strada S.

Donato (now Zamboni) which includes the University, the Institute, the Museum of Natural History, &c., was formerly the Palazzo Cellesi. It was built by Cardinal Poggi, the façade being designed by Pellegrino Tibaldi, and the imposing court by Bartolomeo Triacchini, a native architect of the 16th cent. It was purchased in 1714 by the Senate of Bologna, to receive the library and the collection of natural history and scientific instruments presented to the city, as the foundation of a national institute, by Count Marsigli, the friend of Sir Isaac Newton, and a fellow of the Royal Society of London.

The Palace at first included the Academy of Sciences, or the Istituto delle Scienze di Bologna, founded in the 17th cent., by a noble youth named Manfredi, at the age of 16, who formed a literary society at his house, and assembled there all the men of talent in the city. In 1803 the University was transferred hither, under the general name of the "Pontificia Università."

The halls of the Loggiato and the adjoining chambers are remarkable for their frescoes by *Pellegrino Tibaldi* and *Niccolò Abbate*. In the court is a statue of Hercules in grey stone, by Angelo Pio, a sculptor of some repute in the 17th cent. In the upper corridors are several memorials, erected in honour of celebrated professors and others, natives of the city; and in the lower one a handsome monument to Count Rossi, who had been professor here, assassinated at Rome in 1848.

The *Cabinet of Natural Philosophy* contains some paintings by Niccolò Abbate. The *Anatomical Museum* is rich; and the various branches of pathological, general, and obstetrical anatomy are well illustrated by preparations and wax models. The *Museum of Natural History* contains a good collection of fossils of Italy, and especially of the country around—amongst the latter the head and nearly entire skeleton of a gigantic Dugong, discovered in the pliocene beds at Riota, near Pianora, on the road to Pietramala. Upon one of the walls

are suspended the chains by which Count Marsigli was bound when a prisoner with the Turks.

The *Museum of Antiquities*, on the ground-floor, is small, but possesses some interesting fragments. The 1st room contains the *inscriptions*, among which is that belonging to the sacred well, which gave rise to the commentary of Paciaudi on the "Puteus Sacer"; 2 milestones from the Via Æmilia, numbered CC. and CCCXXVI.; 2 fragments of *latercoli*, or military registers; and a large number of sepulchral tablets. The 2nd chamber contains some *Egyptian* and *Etruscan* antiquities; among the latter is the fragment of the *engraved plate, or, according to Chev. Inghirami, of a mystic mirror, called, from the name of its first possessor, the Cospiana Patera. It represents the birth of Minerva, who issues armed from the head of Jupiter, while Venus is caressing him. The names of the figures are in Etruscan characters. Another mirror represents, but in relief, Philoctetes healed by Machaon, the names of which are also in Etruscan characters. The following are worthy of examination. A semi-colossal bronze foot and a Bacchic vase in marble, both found in the island of Capri; a series of Roman weights in black stone, and some metal weights of the middle ages, among which is one of the time of Charlemagne, with the inscription "Pondus Caroli." In the 3rd chamber are some *architectural* remains, with 2 fragments of marble torsis, the one of a Venus coming out of the bath, the other of the same goddess standing; a male torso, attributed to Augustus, found in the Via di S. Mamolo; an Isiac table of black basalt, found on the Aventine in 1709, and an elliptical vase of porphyry. In the next chamber are works after the Revival, among which is the colossal bronze statue of Boniface VIII., by Manno, a native goldsmith and painter. It was erected by the Bolognese in 1301, and shows the low state of art at that period. Some carved ivories and Majolica plates are worthy of notice. The collection of *Medals* con-

tains some ancient Roman coins, Greek ones from Sicily, a collection of Italian and foreign moneys, and a good series of modern medals of sovereigns and illustrious men. There is also a small collection of *gems*, among which is the Maffei agate, representing Achilles and Ulysses. It would be an omission in an account of the antiquities of Bologna not to mention the celebrated Latin inscription discovered in some excavations of the city. This famous riddle, which gave rise to so much learned controversy in the 17th cent., is as follows:—"D. M. *ÆLIA LÆLIA CRISPIS, nec vir, nec mulier, nec androgyna, nec pvela, nec juvenis, nec anus, nec casta, nec meretrix, nec pudica, sed omnia; subblata neque fame, neque ferro, neque veneno, sed omnibus; nec coelo, nec aquis, nec terris, sed ubique jacet. Liveis Agatho Priscivs, nec maritvs, nec amator, nec necessarivs, neque mœrens, neque gaudens, neque flens, hanc nec molem, nec pyramidem, nec sepulchrum, sed omnia, scit et nescit evi posverit.*" At the top of the building of the University is the *Observatory*, containing some good astronomical instruments. The view from the terrace of its tower is most extensive.

The *University Library* (open daily 9 to 3) occupies a building constructed by Carlo Dotti, and added to the Institute by Benedict XIV. It contains about 150,000 printed volumes and 6000 manuscripts; of these, not less, it is said, than 20,000 volumes were presented by that pope, who also induced Cardinal Monti, another native of Bologna, to follow his patriotic example. Among the printed books is a copy of the first edition of Henry VIII.'s famous *Assertio Septem Sacramentorum adversus Martinum Lutherum*: Lond. in *Ædibus Pysonianis*, 1512, dedicated to Leo. X., with the autograph signature "Henricus Rex." There are about 200 vols. of scientific MSS. by Ulysses Aldrovandi.

The late Cardinal Mezzofanti commenced his career as its librarian. He was the son of a small tradesman of Bologna, and became celebrated

throughout Europe for knowledge of languages, whilst he filled the chair of professor of Greek and Oriental literature in this University. At the age of 36 Mezzofanti is said to have been able to read 20, and to converse fluently in 18 languages; at the time of his death in 1849 he spoke 42. Mezzofanti was called to Rome by Gregory XVI., and appointed to a post in the Vatican Library, under Mai; and when that illustrious scholar was created a cardinal, Mezzofanti was raised to the same dignity. "I do not recollect," said Lord Byron, "a single foreign literary character that I wished to see twice, except, perhaps, Mezzofanti, who is a prodigy of language, a Briareus of the parts of speech, a walking library, who ought to have lived at the time of the tower of Babel, as universal interpreter; a real miracle, and without pretension too. I tried him in all the languages of which I knew only an oath or adjuration of the gods against postilions, savages, pirates, boatmen, sailors, pilots, gondoliers, muleteers, camel-drivers, vetturini, postmasters, horses, and houses and everything in post! and by Heaven! he puzzled me in my own idiom." A new hall has been added to the library, dedicated to Mezzofanti, to contain the MSS.; amongst which are some interesting ones of Tasso, a number of Voltaire's letters to Frederick of Prussia, letters of Metastasio, Mezzofanti's Catalogues, a number of illuminated Books of Hours, &c. In a small adjoining hall is Mezzofanti's own library, purchased after his death and presented to the University by Pope Pius IX.

In connection with the University there remain to be noticed:—The *Botanical Garden*, which was formed in 1804, on the site of the ancient Collegio Ferrerio de' Piemontesi, and the *Agricultural Garden* (*Orto Agrario*), one of the results of the French occupation. It was commenced in 1805 as a practical school for agricultural students, for whom a course of theoretical and experimental lectures on agriculture are delivered. In the

Orto Agrario stands the *Palazzino della Viola*, built by the Bentivoglios, and now in a sadly degraded state. In the room used as a lecture-room for the agricultural students are decaying and neglected frescoes, once of much beauty, by *Innocenzo da Imola*, who was employed by Giovanni II., Bentivoglio, to decorate his Casino with mythological subjects: Actæon transformed into a stag, Diana and Endymion, Apollo and Marsyas, &c.

The *Collegio di Spagna* (Spanish College), in the Via di Saragoza, was founded in 1364, by Cardinal Albornoz (custodian $\frac{1}{2}$ fr.). The frescoes of its portico by *Annibale Caracci*, in his youth, have almost disappeared. In the upper loggia is the fine fresco by *Bagnacavallo*, representing the Virgin and Child, St. Elizabeth, St. John, and St. Joseph, with an angel above scattering flowers, and the Cardinal founder kneeling in veneration. The great fresco of *Bagnacavallo*, representing Charles V. crowned in S. Petronio by Clement VII., has been whitewashed over. The cortile of the Collegio is handsome, and there is an ornate doorway to be seen. In the ch. annexed to the college are some frescoes by *C. Procaccini*; a St. Margaret, with Saints Jerome and Francis, by *G. Francia*; and in the Sacristy an Ancona in 21 compartments, by *Marco Zoppo*.

The *Collegio Venturoli*, so called from the eminent architect of Bologna, who founded it for architectural studies in 1825, occupies the building formerly used as the Hungarian College. The establishment is well managed, and the pupils are educated here until their 20th year. The marble bust of Venturoli is by Professor *Demaria*.

PICTURE GALLERIES, MUSEUMS, AND LIBRARIES.

(There are museums and a library at the University. See under that head.)

The *Accademia delle Belle Arti* occupies a suppressed convent of the Jesuits, situate on the E. side of the city, not far from the Porta S. Donato. In the vestibule, formed out of a por-

tion of the cloister of the convent, and several casts from ancient and mediæval sculptures, and a statue of a Duke of Courland, who resided at Bologna, and was one of the protectors of the institution at its commencement.

The **PINACOTECA is on the 1st floor, and is open daily from 9 to 3.30 (admission, 1 fr.; catalogue, $1\frac{1}{2}$ fr.). This gallery of pictures has been formed chiefly of paintings removed from churches; of pictures which, belonging to the municipality, had been preserved in the Palazzo Pubblico; and by gifts from several patriotic citizens. Some of the paintings were carried off by the French in 1796, and restored after the peace of Paris in 1815.

The finest specimens, with very few exceptions, of the Bolognese school are here to be seen, and Sir Joshua Reynolds, in recommending Lodovico Caracci as a model of style of painting, observed: "It is our misfortune that the works of the Caracci, which I would recommend to the student, are not often to be found out of Bologna, . . . and I think those who travel would do well to allot a much greater portion of their time to that city than it has hitherto been the custom to bestow."

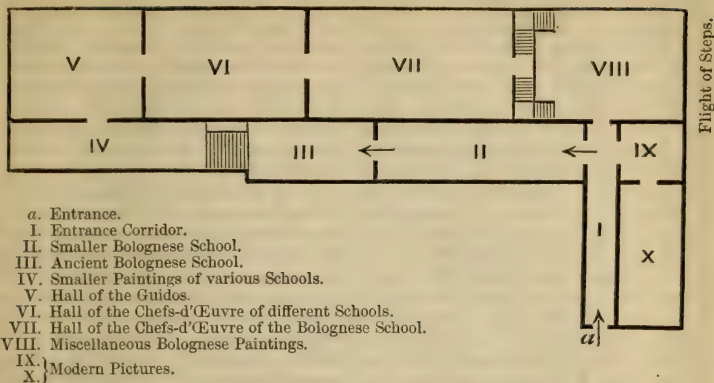
The old pictures of the Pinacoteca are arranged in a series of 13 rooms, of which 4 form sides of the former monastic corridor, whilst the others are large halls lighted from above, in which are placed the *chefs-d'œuvre* of the collection.

ROOM I. contains little worthy of notice. To the l. is a series of narrow rooms, commencing with

ROOM II. *Francesco Cossa*, Madonna, with saints, 1474: "The heads rustic and wanting in charm, yet an excellent work," *Cic.* 176, *Elizabetta Sirani*, Virgin and Child.

ROOM III. 102, *Giotto*, Four saints belonging to an Ancona, of which the middle compartment is in the Brera Gallery. 205, **Antonio* and *Bart. Vivarini*, of Murano, Madonna, with saints, 1450; the frame carved by *Cristoforo da Ferrara*. "One of the most tasteful combinations of architectural carving

PLAN OF PINACOTECA AT BOLOGNA.



and panel painting that the period produced."—*Cr.* and *Cav.* 360, *Niccolo Alunno*, of Foligno. A remarkable altar-shrine, painted 1482, on both sides of the same piece of wood: in front, the Madonna between saints; on the back the Annunciation, with a gold ground as an under-painting for the whole picture. It comes from Arcevia, in the March of Ancona, and was presented to the Academy by Pius IX.

Room IV. *Lud. Caracci*, Madonna and Child, and 2 saints.—**Innocenzo da Imola*, Madonna and the 2 Children, with St. Francis and Sta. Clara—"freely executed in the Raffaelesque spirit," *Cic.*—*Gherardo Fiorentino*, Marriage of St. Catharine, where Christ is a full-grown man and St. Catharine wears a nun's dress. 27, *Calvaert*, Noli Me tangere. 275, **Mengs*, portrait of Pope Clement XIV., "grander, truer, less pretentious, than any Italian portrait of the century," *Cic.* 61, *Cima da Conegliano*, Madonna and Child, a pleasing and genuine picture. 129, *Bugiardini*, Madonna, with the 2 Children, in a landscape. 294, *Pontormo* (assigned to Bugiardini by Mündler), Madonna, with the Child standing on a blue cushion, placed on a bench. 372, *F. Francia*, Virgin and Child enthroned,

with saints. 116, *Parmegianino*, Virgin and Child, with St. Margaret and other saints under a tree. 83, *F. Francia*, the Body of Christ and 2 angels.

Room V. contains the *chefs-d'œuvre* of Guido, and of a few of his great cotemporaries, *Domenichino*, *Guericino*, and *Tiarini*. 134, *Guido*, the **Madonna della Pieta*, so called from the Virgin weeping over the dead body of Our Saviour, which forms the upper half; whilst below stand the 5 Saints, Protectors of Bologna—*Petronius*, *Carlo Borromeo*, *Dominick*, *Francis*, and *Proculus*; and beneath them a bird's-eye view of the city with its towers, &c. This picture "owes its strongest effect to the symmetrical construction of the lower as well as of the upper group . . . unfortunately Guido had not the courage to transfer this scene, like Raphael his Transfiguration, into a distinct upper space, arranged for a second point of view (as on a hill); but gives it as if painted on a tapestry hanging above the kneeling saints," *Cic.* This painting was executed in 1616 for the municipality, who were so pleased with it, that, in addition to the price agreed upon, they bestowed a gold chain and a medal of gratitude on the artist. 135, the **Massacre of the In-*

nocents—"the most perfect composition of the cent. as to pathos," *Cic.* 136, the *Crucifixion, with the Virgin, St. John, and the Magdalene at the foot of the Cross. This picture was long known as the *Cristo de' Capuccini*, from having stood over the high altar in the Ch. of the Capucins. 138, the Virgin of the Rosary above, and the Protecting Saints of Bologna beneath it, was painted by Guido in 1630, and is on silk, to be carried as a banner in procession, to invoke the Virgin, on the occasion of the plague which desolated the city at the time; it was formerly preserved in the Senatorial Palace, having been executed at the public expense. 137, Samson after having vanquished the Philistines. Painted for Cardinal Ludovisi, to be placed over a chimney, which will explain its unusual form: on his death, the Cardinal bequeathed it to his native town, where it long formed one of the ornaments of the Senatorial Palace. 139. St. Andrea Corsini, and 140, St. Sebastian, two beautiful full-length figures. 12, *Guercino*, William, Duke of Aquitaine, receiving the religious habit from St. Felix, with the Madonna above, and SS. Philip and James the Apostles, formerly in the Ch. of S. Gregorio, from which it was removed to Paris in 1796. 13, St. Bruno praying in the Desert, with the Virgin in Glory above, from the Certosa; it was also carried to Paris. "One of his most attractive works," *Cic.* 208, *Domenichino*, the Death of St. Peter Martyr, painted for two nuns of the Spada family for their convent, le Monache Dominicane. "Even Domenichino, usually so mild and delicate, what a butcher he becomes in some circumstances! . . . the death of S. Pietro Martire is only a new edition of that of Titian," *Cic.*

ROOM VI. Here hangs the most celebrated work of art in Bologna. No. 152, **RAPHAEL'S Santa Cecilia in Ecstasy on hearing the heavenly music of the Angels, and surrounded by St. Paul, St. John the Evangelist, St. Augustine, and St. Mary Magdalene. "The head (of Santa Cecilia), turned up towards heaven, with a

beautiful pensive countenance, having an expression of concentrated and exalted feeling, . . . is deeply and touchingly impressive; . . . St. Paul, a superb dignified figure, fills one corner; St. John, drawn with a greater expression of simplicity and delicacy of form, is next to him; St. Augustine, another grand figure, and Mary Magdalene, like sister of the heaven-devoted Cecilia, stand close by her. . . . Musical instruments, scattered on the foreground, fill it up, but without attracting the eye; a heavy cloudy sky forms the horizon, while high in the heavens a choir of angels, touched with the softest tints, is indistinctly seen."—*Bell.* "On the earth lie the worldly musical instruments, half broken, unstrung, even the pious organ falls out of the hands of the saints; all are listening to the choir of angels, only indicated in the air above. Raphael gave song to this wonderfully improvised upper group, whose victory over instruments is here substituted for the conquest, itself impossible to represent, of heavenly tones over the earthly, with a symbolism worthy of all admiration," *Cic.* The lower part of the picture is supposed to have been painted by Raphael's scholar, Giov. da Udine. This beautiful picture was painted about 1515, for the Lady Elena dall' Olio, afterwards beatified, and long stood over the altar of the Bentivoglio chapel at San Giovanni in Monte. It was removed by the French, and remained in Paris till 1815. It is tolerably preserved and restored, with the exception of the coarsely over-painted sky. The story, as told by Vasari, of Francia's dying of mortification on seeing it after its arrival in Bologna, is very unlikely: indeed, it is disproved by the friendly terms on which he and Raphael were, as evidenced by their correspondence.

In this hall also hang 198, *Vasari*, Supper of St. Gregory the Great, entertaining the 12 poor Pilgrims, amongst whom Our Saviour, as we are told by the church legend, appeared as the 13th. This painting, executed for the Convent of S. Michele in Bosco,

is chiefly interesting for the portraits of several of the artist's contemporaries and patrons: Clement VII. as St. Gregory, Duke Alexander de Medici, &c., and even the butler of the convent. 78, *Francesco Francia*, the *Madonna, with SS. Augustine, Francis, John the Baptist, Sebastian, Proculus, and Monica; an early picture. "The most Peruginesque of all his works, splendidly painted," *Cic*. It was executed in 1493 for B. Felicini, and is said to have procured for the painter the patronage of the Bentivoglios. 79, the Annunciation. 81, Our Saviour adored by angels and saints; the Knight of Malta kneeling is Antonio Bentivoglio; the Shepherd, Pandolfo Cassio, a rich jeweller and poet, and a friend of the painter. 80, the Madonna and Child between SS. Michael, John the Baptist, Stephen, and Augustine, with an angel bearing a lily. 84, *Giacomo Francia*, Madonna with 4 saints (1526); his masterpiece. "Inspired indeed not by his father, but by the Venetians, and therefore free from sentimentality," *Cic*. 204, **Timoteo della Vite*, the Magdalene in Prayer. "A mysteriously attractive figure, about 1508," *Cic*. 133, *Bagnacavallo*, a Holy Family, with SS. Paul, Benedict, and the Magdalene. 65, *Lorenzo Costa*, S. Petronius enthroned, holding the ch. dedicated to him, between St. Francis and St. Thomas Aquinas (1502). *Bugiardini*, Marriage of St. Catherine. 197, *Perugino*, the *Virgin and Child in Glory, with St. John the Evangelist, Catherine and Apollonia, and the Archangel Michael below. This picture stood at the Vezzani chapel in the ch. of S. Giovanni in Monte, and formed part of the French spoils in 1796. "It belongs to Perugino's fine time; the arrangement of the group of the Virgin and Child is very charming and original; condition excellent."—*Cr. and Cav.* 276, *Pelegriano Tibaldi*, the Marriage of St. Catherine. 122, *Nicolo da Cremona*, the Laying in the Sepulchre, with the 2 Marys. 108, *Cotignola*, the Marriage of the Virgin. 89, *Innocenzo da Imola*, the Virgin with 4 angels above, *N. Italy.*—1877.

with St. Michael overcoming the Devil below; a fine specimen of the master.

Room VII. *Chefs-d'œuvre* of the later Bolognese school. Nowhere can the talent of the Caracci and their followers be so well appreciated as in this hall. 2, *Albani*, the Baptism of Christ, with the Almighty Father in the Heavens surrounded by Angels; 206, **Domenichino*, the Martyrdom of St. Agnes. "The stabbing on the pile of wood, with its accessories, makes the harshest possible contrast with all the violin-playing, flute-blowing, and harping of the angelic group above," *Cic*.—207, the Virgin of the Rosary, with St. Dominick, and Angels carrying its emblems, a Pope and several figures beneath; it formerly was in the Ratta Chapel at S. Giovanni in Monte, from which it was carried to Paris. The two children in the foreground are worthy of special remark. 34, *Agostino Caracci*, the Communion of St. Jerome, one of his finest paintings; it was formerly at the Certosa, and was carried to Paris, with the following: 35, the Assumption; 36, *An. Caracci*, the Virgin and Infant Jesus in Glory above, and SS. Louis, Alexis, John the Baptist, Francis, Chiara, and Catherine below. This is considered one of the artist's finest works, and stood over the high altar in the Ch. of SS. Ludovico ed Alessio; 37, the Virgin and Infant Saviour, with the young St. John and St. Catherine of Alexandria, and the Evangelist; 42, *Lodovico Caracci*, a fine series, representing the Madonna and Child with 4 saints; 43, the Transfiguration, with Moses and Elias; 45, the Birth of St. John the Baptist. "A late resolute grand picture," *Cic*. The portrait to the rt. is of Monsignore Ratta, who had the painting executed for a monastery; 47, the Conversion of St. Paul; 183, *Alessio Tiarini*, the Marriage of St. Catherine, in the presence of SS. Joseph, Margaret, and Catherine; 55, *Cavedone*, the Virgin in Glory, with SS. Eloy and Petronius (St. Eloy, a blacksmith, was one of the patrons of Bologna); 288, *F. Brizzi*, a Madonna, with 4 saints; 287, *C. Gennari*, the Apparition of the Virgin

to St. Nicholas of Bari; 145, *D. Tintoretto*, the Visitation.

Room VIII. is connected with the last by a flight of steps. The most noteworthy pictures are—74, *Prospero Fontana*, a Deposition; 75, *Lavinia Fontana*, San Francesco da Paola giving his blessing to the son of a duchess of Savoy; 174, *G. A. Sivani*, Presentation in the Temple; 175, *Elisabetta Sirani*, his daughter and Guido's pupil, St. Anthony of Padua kissing the feet of the Infant—her best picture; 14, *Guercino*, Murder of St. Peter Martyr; 48, *Lud. Caracci*, the Madonna of the Conception, with Saints Jerome and Francis; 29, *Simone da Pesaro*, an Assumption, with two Saints; 95, *E. Gennari*, the Holy Trinity; 82, *F. Francia*, a Predella, with the Nativity and Crucifixion; **Guido*, a fine drawing in coloured crayons of the Head of the Saviour crowned with thorns; 3, *Albani*, Madonna, with saints and angels; 291, *Michael Desubleo*, St. John the Baptist; 48, *Lud. Caracci*, Madonna and saints; 30, *Simone da Pesaro*, Portrait of Guido. Some paintings have been removed to the Pinacoteca since the suppression of the ch. of the Annunziata including:—By *Lorenzo Costa*, the Marriage of the Virgin, 1505, and the Deposition; by *F. Francia*, the Annunciation, with SS. John the Evangelist, Francis Bernardino di Siena, and St. George; the Virgin and Infant Saviour, with SS. Peter, Paul, and John; and the Crucifixion, with, below, the Virgin and Mary Magdalene, St. Jerome, and St. John the Evangelist. The fine painting of St. Francis receiving the Stigmata, by *Gessi*, has also been removed here from the same desecrated ch.

Rooms IX. and X. contain some modern pictures.

The OPLOTECA, a collection of arms and warlike implements, formed chiefly by Count Marsigli, is on the same floor of the building; but possesses little to interest the traveller who has seen the armouries at Turin, Venice, and Naples.

Beyond this is the *library*, chiefly devoted to works on the fine arts, and

the apartment in which the members of the Academy hold their meetings: in it are some interesting drawings of the Bolognese school, and portraits of its celebrities; a few fine specimens of niello work, two of which are by *F. Francia*, and relics of the Caracci.

On the ground-floor there is a collection of good modern paintings, chiefly by Bolognese artists.

The ARCHIGINNASIO. This building is on the E. side of the Piazza della Pace, close to S. Petronio, and access to it is obtained through the Portico del Pavaglione. (*Open daily, 10 to 4; fee to the civil and intelligent custodian and to the porter*). It was the seat of the university before that was transferred to its present site. It was designed in 1562, by *Terribilia*, and consists of a handsome cortile surrounded by a Doric portico below, and an Ionic loggia above.

In this cortile is the entrance to the small chapel of *Sta. Maria Annunziata*, which has its walls and ceilings covered with frescoes chiefly relating to the Virgin, by *Bartolomeo Cesi*; executed in 1590, and in excellent condition.

Under the portico, and in the loggie above, are several interesting memorials of deceased professors: that of the physician Muratori is by his daughter Teresa; that of the celebrated anatomist Malpighi is by Franceschini; next to it is that of Valsalva, also a celebrated anatomist, with his bust in relief; that of Mariani is by Carlo Cignani; and that of the philosopher Sbaraglia by Donato Creti. All the halls, galleries, and loggie are decorated with the coats of arms of the students of the ancient university, forming a curious and not unpleasing kind of decoration: there are about 6000 of these escutcheons, with the names and country of their owners.

The entrance to the *Public Library*, or *Biblioteca del Comune*, is from the upper loggia. The nucleus of it was formed by the learned ecclesiastic Magnani, who bequeathed his books to his native city. It now contains about 200,000 vols., in a series of halls some 14 in number. The whole series of

18 halls occupied by the library and museum have a length of 600 ft. The reading-room is open daily, except Sunday, from 10 to 4. The bust of Mezzofanti is seen over a door. At the end of the rooms occupied by the library begin a series of 4 filled by

The *Museo Civico*, arranged in 1871, containing :—

In the 1st hall, *Egyptian Antiquities*, collected chiefly by Nizzoli, Austrian consul in Egypt, from whom they were purchased in 1832 by Palagi, the architect of the Royal Palaces under Carlo Alberto, who bequeathed them to his native city. Amongst the papyri on the walls is one written by the secretary of Ramesis the Great (Sesostris) about 3300 years ago, in the hieratic character. It relates to a slave who had run away from the prophet Rameson. Another papyrus, also in hieratics, is of the time of Menephtha I., and is consequently about 3200 years old. Here is a mummy case of wood, about 2200 years old. It is of the rare waggon-topped form, and is covered with prayers in hieroglyphics. Notice a limestone Pastoforus (*i.e.* box-carrier), of the Triad of the Egyptians, held by a Naos or priest. There are several stelæ with bas-reliefs; and many small articles, such as necklaces and scarabæi. The collection of bronze statuettes of divinities is said to be the richest in Italy. The next room contains a collection of

ETRUSCAN ANTIQUITIES, including 8 vases from Vulci of the form called *petachnon*, all in the purest style. One with red figures on a black ground, representing Codrus and his friend Ainetos, is unusually fine. Here also is some of the black ware of Chiusi; also Greek vases found in Etruria, one with the name of the maker, Nikosthenes. Five *lecythoi* with white bodies are not to be matched elsewhere in Italy. In this room is a marble *bust of admirable Greek workmanship, attributed to Polycletes, a pupil of Phidias. It is supposed to represent an athlete. There is a band round the hair. The eyes are absent, having been originally filled with glass.

The 3rd and 4th rooms contain the

**results of the excavations* which have been going on at the Certosa near Bologna, since 1870. An Etruscan cemetery, of ancient Felsina, has been discovered here, lying 25 ft. below the modern Campo Santo, and the articles brought to light are most interesting. The tombstones are of two forms, one upright and oval, or shaped like the last letter of the Greek alphabet, Ω . These are covered with symbolic reliefs on both sides; the other spherical, mounted on a quadrangular foot. Amongst the numerous objects found in this ancient cemetery, which is thought to date from 300 to 500 years B.C., perhaps the most interesting is a pail-shaped vessel of bronze, in which were found burned bones, the exterior being covered with curious figures in relief, and arranged in four circles round the vessel. Bronze candelabra, not for lamps, but furnished with spikes, to which the brands were attached; necklaces of glass beads, gold finger-rings and ear-rings, gold bracelets, and fibulæ in gold, silver, and bronze, are amongst the articles here exhibited. The earthenware vases were much broken. In glass cases are models of the tombs, where the skeletons and objects found therein are shown *in situ*, with the bronze cistæ, dishes, &c., and the piece of money to pay the passenger's fare to old Charon. *Obs.* a unique bronze urn (*stula*) of B.C. 400, covered with reliefs representing a procession, in which the civil, military, and pontifical dignitaries of Felsina are taking part. On the walls of the rooms are suspended photographs which explain the position of the tombs and other circumstances. About 250 tombs have been found with skeletons, and 120 with bronze or earthenware vessels, and the number of unburnt bodies would seem to exceed those burnt. The excavations are still proceeding under able direction.

PRIVATE PALACES AND REMARKABLE HOUSES.

The Palaces of Bologna are numerous, but the works of art which formerly gave them celebrity are gradu-

ally disappearing. Their frescoes, however, like their architecture, cannot be exported; and in both these respects there is much to engage the attention of the traveller. They generally consist of a portico in front, opening by a handsome portal into a court of 3 sides, the 4th being left open to admit light and air.

Palazzo Albergati, in the Strada di Saragozza, is a good example of the architecture of *Baldassare Peruzzi* (1540). Under this palace some foundations of Roman baths have been discovered.

Palazzo Aldrovandi, now *Montanari*, in the Strada di Galliera, was almost entirely rebuilt in 1748, by Card. Pompeo Aldrovandi, on a grand scale.

Palazzo Arcivescovile, behind the Cathedral, the residence of the archbishop, was built in 1577 by Tibaldi, and has been restored and decorated with considerable taste at the cost of Cardinal Oppizzoni, Archbp. of Bologna. The apartments are painted by the most eminent artists of Bologna.

Palazzo Bacciocchi now *Grubinski*, behind the Piazza of S. Domenico, formerly *Ruini*, is an imposing specimen of domestic architecture: its principal façade is by *Palladio*, by whom some of the other details were probably designed. This was the residence of Elisa, sister of Napoleon I. The grand hall is ornamented by *Bibiena*.

Palazzo Bentivoglio, in the Borgo della Paglia, beyond the Cathedral, has been frequently the residence of sovereign princes during their visits to Bologna; it recalls the magnificence of the ancient palace of the Bentivoglios, destroyed, 1507, by the populace at the instigation of Julius II., who adopted this mode of revenging himself on his great rival Annibale Bentivoglio.

**Palazzo Bevilacqua Vincenzi*, in the Via S. Mamolo (formerly belonging to the Campeggi family), is attributed to *Bramantino*. The front is a fine specimen of the Diamond Rustic style, surmounted by a good cornice, with 2 handsome round-headed gateways opening into a court, surrounded

by a double colonnade, the upper one partly enclosed, of round arches. There is a handsome balcony in this palace towards the street. In one of the chambers is an inscription recording that the Council of Trent assembled here in 1547, having removed to Bologna by the advice of the physician Fracastorius, under the pretext of contagion.

Palazzo de' Bianchi, in the Strada di San Stefano, has a fine ceiling by *Guido*, representing the Harpies infesting the tables of Æneas.

Palazzo Bolognini, of 1525, in the Piazza San Stefano, has a façade with 3 rows of terra-cotta heads, by *Alfonso Lombardi*, the lowest being between the arches of the portico. On the other side of this piazza there are some dilapidated houses, which show traces of former splendour in their terra-cotta and brick-work.

Palazzo Boncompagni Ludovisi, in a street behind the N. side of the cathedral, was built by Gregory XIII., a native of Bologna, and is a good (restored) specimen of the domestic architecture of the 16th cent. (1545). The upper part of the columns at the entrance are covered with elegant arabesque reliefs, and in the cortile there are some similar columns. There are some paintings in the great ante-room on the 1st floor, of events during the Pope's pontificate. This palace belongs to the head of the Boncompagni family, the Roman Prince of Piombino.

Palazzo Fantuzzi (now *Pedrazzi*), in the Via di S. Vitale, the property of a retired opera singer, built early in the last cent., from the designs of *Andrea Formigine*. At each extremity is the *armoire parlante* of the first owners, an elephant with a castle on his back.

Palazzo Fava, opposite the Ch. of the Madonna di Galliera, is rich in frescoes by the *Caracci*. The great hall contains the first **fresco* painted by *Agostino* and *Annibale*, under the direction of Lodovico, after their return from Parma and Venice: it represents, in a series of 18 pictures, the Expedition of Jason, and is one of the most interesting examples of

the Eclectic School. The small chamber adjoining is painted by *Lodovico*, who has represented the Voyage of Æneas in 12 pictures; 2 of them, the Polyphemus and the Harpies, were coloured by Annibale. The next chamber is painted by *Albani*, with the assistance of *Lodovico Caracci*: it presents 16 subjects, also from the Æneid. The chamber beyond was painted by *Lucio Massari*, with the assistance of the same great master. The decorations of the other chambers are by his pupils, the last room being by *Cesi*; subjects of the Æneid prevail throughout the whole. The paintings of a cabinet representing the Rape of Europa are by *Annibale Caracci*.

Palazzo Grassi, in the Via di Mezzo, has the magnificent fresco by *Lodovico Caracci*, representing Hercules armed with a flambeau treading on the Hydra; and some curious cameos by *Properzia de' Rossi*, engraved on peach-stones, and illustrating events of Scripture history.

Palazzo Maguani Guidotti, in the Via di San Donato, an imposing design of *Domenico Tibaldi*, is celebrated for the frescoes of the three *Caracci*, representing the history of Romulus and Remus, and not inferior either in composition or in colour to those in the Farnese Palace. They are called by Lanzi "the miracle of Caraccesean art."

Palazzo Ercolani, in the Via Maggiore, restored at the close of the last cent. from the designs of *Venturoli*, was famous throughout Europe for its pictures, sculptures, and library; but they have nearly all disappeared. There is a fine staircase by *Bianconi*.

Palazzo Malvezzi Bonfioli, in the Via Maggiore, a fine specimen of palace architecture, by *Vignola*, has in its second court an interesting series of frescoes illustrating the Gerusalemme Liberata, by *Leonello Spada*, *Lucio Massari*, and *Francesco Brizzi*. In the gallery is a Portrait by *Domenichino*, a sibyl by *Guido* in his youth, and other works of the Bolognese school.

Palazzo Malvezzi Campeggi, in the Via Zamboni (the other 2 Malvezzi

palaces are opposite the ch. of S. Giacomo, in the same street), designed by the Formigini, contains some tapestries from designs of Lucas von Leyden, presented by Hen. VIII. to Card. Campeggi, papal legate in England.

Palazzo Marchesini, formerly *Leoni*, has a façade designed by Giralomo da Treviso. Under the portico is a fine Nativity by *Niccolò Abate*: it was damaged, however, by restoration in 1819. In the great hall and the adjoining chamber is a series of beautiful paintings by the same master, illustrating the history of Æneas.

Palazzo Marescalchi, in the Via delle Asse, opposite the Ch. of S. Salvatore, formerly celebrated for its pictures. The façade is by *Dom. Tibaldi*, 1572; the vestibule at the top of the stairs is painted in chiar'-oscuro by *Brizzi*; and the chimneypieces were painted by the *Caracci*, *Guido*, and *Tibaldi*.

Palazzo Marescotti, in the Via delle Grade, near the Piazza di San Domenico, said to have been inhabited by the Caracci, is a good specimen of the domestic architecture of the 16th cent.; it is in brick, and the northern façade very beautiful, especially its windows in moulded terra-cotta.

Palazzo Pepoli, one of the few remaining specimens of domestic mediæval architecture in Bologna, a huge brick edifice, now greatly dilapidated, and in the occupation of numerous families. It is situated in the Strada di Castiglione, in the rear of the Foro de' Mercanti. It was erected in 1344, and is still the property of the Pepoli family; it has more the appearance of a castle than a palace, from its high wall, surmounted by machicolated defences; the 3 pointed gateways leading into it are good specimens of the decorated terra-cotta work of the 15th cent., especially the 2 southernmost. On the opposite side of the street is another large palace of the same name, but of more modern architecture, built from the designs of *Torri* in the beginning of the last cent., occupying the site of the ancient palace of the great captain Taddeo Pepoli. It contains frescoes of *Colonna* and *Canuti*, illustrating

the history of Taddco Pepoli, and is the present residence of the Pepoli family.

Palazzo Piella, formerly the *Bocchi* Palace, near the Cathedral, was built by *Vignola* for the learned *Achille Bocchi*, the historiographer of Bologna and founder of the Academy. The hall on the ground-floor has a ceiling painted by *Prospero Fontana*.

Palazzo Ranuzzi, formerly *Lambertini*, in the Via di S. Stefano, built from the designs of *Bartolomeo Triacchini*, is interesting for its paintings by Bolognese masters prior to the *Caracci*: those on the ceiling of the upper hall by *Tommaso Lauretti*, the Virtues by *Lorenzo Sabbatini*, the Fall of Icarus by *Orazio Samacchini*, and the death of Hercules by *Tibaldi*.

Palazzo Zampieri (admission $\frac{1}{2}$ fr.), in the Strada Maggiore, 244, once so celebrated for its pictures, most of which are now in the Brera Gallery. Its fine ceilings and chimneypieces, by the *Caracci* and *Guercino*, are well preserved. In the 2nd hall the ceiling, painted by *Lodovico Caracci*, represents *Jupiter with the Eagle and Hercules; "in form, dignity of feature, and magnificence of character," says John Bell, "finely suited to harmonize as a group. The muscular figure and gigantic bulk of Hercules is imposing without extravagance; a perfect acquaintance with the human figure is displayed, with admirable foreshortening and great skill and boldness in composition and execution." The 3rd hall has a ceiling by *Annibale Caracci*, representing Hercules instructed by Virtue.

The ceiling of the 4th hall, by *Agostino Caracci*, represents Hercules and Atlas supporting the Globe. The chimneypiece of this hall, by the same master, represents Hercules holding down Cacus, preparing to pierce him with the sharp end of his club. In the 5th hall, the ceiling, representing Hercules strangling Antæus, is by *Guercino*. "A superb piece, with fine deep-toned colouring, and wonderful power of chiar-oscuro. The figure of Hercules is very grand, but seems to have occu-

pied rather too much of the artist's care. Antæus is wanting in vigour; the resisting arm is not drawn with force or bulk corresponding to the action; neither are the figures sufficiently connected. But the whole piece is a work of great vigour and unquestionable merit. In one of the accompanying ornaments of the ceiling of the next room there is a beautiful little painting by *Guercino*, of Love (I think it should have been Ganymede) carrying off the spoils of Hercules, the skin of the Nemean lion, and the cub. The motto under it is 'Iter ad superos gloria pandet.'" —*Bell*. There is in this room also a good picture by *Salvator Rosa*.

Palazzo Zambeccari (Zola), built by *Bianconi*, 1771, near the Piazzetta di S. Paolo, No. 354, Trebbo dei Carbonari. Among the pictures that remain may be noticed Jacob's Ladder, and Abraham at table with the Angels, by *Lodovico Caracci*; the Dead Christ, by *Agostino*; the Sibyl, the Elijah, and the Madonna and Child, by *Guercino*; the Marriage of St. Catherine, by *Albani*; portrait of Cardinal de' Medici, by *Domenichino*; his own portrait, by *Baroccio*; St. John, by *Caravaggio*; a St. Sebastian, and the portrait of Charles V., by *Titian*; a fine Landscape by *Salvator Rosa*; the Marriage of Anne Boleyn, by *Giulio Romano*; and the 6 Mistresses of Charles II., by *Sir Peter Lely*. Besides these works, there is a Crucifix, in silver, a beautiful work attributed to *Benvenuto Cellini*. On the entrance-door are 2 bronze lion-headed knockers by *Giovanni di Bologna*.

One or two of the great halls have been converted into a receptacle or kind of bazaar for the sale of pictures, many of them bad.

Remarkable Houses.—The *Casa Rossini*, No. 243 in the Via Maggiore, was built in 1825 by the late great "Maestro," who resided here until the Austrian occupation, when he voluntarily removed to Florence, and subsequently to Paris, where he died in Nov. 1868. It is covered with Latin inscriptions in large gold letters, taken chiefly from classic writers,

The house said to have been inhabited by the *Caracci* has been already noticed (Pal. Marescotti). Another interesting house is that of *Guercino*, in which the great painter lived during his residence at Bologna: it is in the small piazza behind the Ch. of S. Nicolo degli Albani, No. 419. The house of *Guido* has a fresco of 2 angels holding a crown, painted by him, on the exterior. The house in which *Galvani*, the discoverer of that species of electricity to which he has given his name, was born (1737), is in the Borgo delle Casse, No. 1347; over the door is the following inscription:—

“Galvanum excepti natum luxique peremptum

Cujus ab invento junctus uterque polus.”

The house in which *Galvani* resided is in the Corso, opposite to the Hôtel Brun. Benedict XIV. was born in the Casa Lambertini, in the Via della Campagna, out of the Via di San Donato.

THEATRES, AMUSEMENTS, ETC.

The *Teatro Comunale*, in the Strada di San Donato, was built in 1756, on the site of the ancient palace of Giovanni II., Bentivoglio, which was destroyed by the populace at the instigation of Pope Julius II. The design of the theatre is by *Bibiena*, but it has been frequently altered and adapted to the purposes of the modern opera. The curtain, representing the Apotheosis of Felsina or Bononia is by *N. Angiolini*. There is a good opera here in Oct., Nov. and Dec.

The *Teatro Contavalli*, erected in 1814, is a part of the suppressed Carmelite convent of S. Martino Maggiore. The old convent stairs serve for the approach to the modern theatre.

The *Teatro del Corso* was built in 1805, from the designs of Santini, and is one of the most popular places of amusement in the city.

Gioco di Pallone. This game—a kind of tennis—is played occasionally by professional players in a place built specially for it near the Montagnola. A small sum is charged for admission, and the performances are advertised.

The right hand, which strikes the ball, is protected with a kind of glove.

A *Casino* or *Club*, formed by the upper classes, has rooms in the Palazzo Bolognini, near the Ch. of S. Stefano, and is supplied by literary and political journals. Musical parties, conversazioni, and balls are given here.

The *Accademia Filarmonica*, No. 614, Cartoleria Nova, and the *Liceo Filarmonico*, in the convent of S. Giacomo, have acquired an European reputation. The academy was founded by Vincenzo Carrati, in 1666, and has numbered among its members the most eminent professors of the 2 last centuries. The Lyceum, founded in 1805, by the municipality, as a school of music, is enriched with the unrivalled musical library and collections of the celebrated Padre Martini. The library contains 17,000 volumes of printed music, and the finest collection of ancient manuscript music in existence. There is an interesting collection of portraits of professors and dilettanti, another of antique instruments, and a fine series of choir-books with miniatures.

HOSPITALS.

The Great Hospital (*Ospedale Grande*) was founded in 1667. A good hospital, with about 500 students. There is a large collection of anatomical figures, but it is inferior to that at Florence. The clinical cases are received in a separate building, near the university, called the *Ospedale Azzolini*, from Senator Francesco Azzolini, by whom it was founded, in 1706. In the Borgo di S. Giuseppe is the *Ospedale de' Settuagenari*, and in the ancient Benedictine monastery of S. Procolo is the *Ospedale degli Esposti*, for foundlings, recently enlarged.

ENVIRONS OF BOLOGNA.

Not far beyond the *Porta San Felice*, on the W. side of the city, is the old Well, where the famous capture of the Bucket took place, by the Modenese in 1326. A commemorative tablet with an inscription has been set up here,

In the opposite direction, beyond the *Porta Maggiore*, is the *Portico degli Scalzi*, consisting of 167 arches, and 1700 feet in length, leading to the ch. of *Gli Scalzi*, or the *Madonna di Strada Maggiore*, containing some good paintings, including a Holy Family by *Pasinelli*; the Sta. Teresa praying, by *Canuti*; an Assumption, by *Sabbatini*, and other works of the Bolognese school.

The ancient little ch. of the *Madonna di Mezzaratta*, 10 min. outside the *Porta S. Mamolo* (S. side of city), was built in 1106, and was formerly one of the depositories of sacred Italian art. A considerable part of the building had fallen down, and what remained, having been purchased by Cav. Minghetti, has been cleaned and restored. The frescoes attributed to *Jacopo Avanzi*, *Galasso Galassi*, *Simone da Bologna*, and other early artists of the Bolognese school, are interesting as its earliest efforts, and are described at length in Lord Lindsay's 'Christian Art.'

Not far from this are the *Bagni di Mario*, an octagonal building, constructed in 1564, by Tommaso Lauretti, for the purpose of collecting and purifying the water for the Fountain of Neptune. It derived its name from the ruins of the ancient aqueduct, built, it is said, by Marius, and restored by Hadrian and Antoninus Pius, as shown by inscriptions in the Museum.

Beyond the *Porta di Castiglione* is the Ch. of *La Misericordia*, ruined in the wars of the 15th cent., and partly rebuilt with little regard to the uniformity of the original plan. It contains some pictures of interest. The Annunciation, on the wall over the entrance, is by *Passerotti*; the Virgin, called *La Madonna della Consolazione*, at the 2nd altar, is by *Lippo di Dalmasio*; at the 5th is the Descent of the Holy Spirit, by *Cesi*; at the 6th, an Annunciation, by *U. Gandolfi*; in the choir, a picture in 3 portions,—the upper, consisting of a half-figure of the Saviour, and 2 good female heads, is probably by *F. Francia*—the other parts are by a

very inferior hand; 8th, or 1.-hand transept, the Tabernacle, supported by 4 Doctors of the Church, is carved in cypress wood by *Marco Tedesco* of Cremona, an able sculptor in wood of the 17th cent., who also executed the ornaments of the organ and singing-gallery.

CAMPO SANTO, OR PUBLIC CEMETERY.

About 1½ m. from the gate of S. Isaia (on the W. side of the city) is the ancient *Certosa*, built in 1335 by Carthusian monks, and suppressed in 1797. It was consecrated in 1801 as the public cemetery. It was one of the first acts of the government of Napoleon to forbid the burial of the dead within the city. Separate enclosures are set apart for Protestants, Jews, and ecclesiastics, including monastic individuals of both sexes.

The ch. of the monastery contains in the 1st chapel on the rt.-hand, the Last Judgment, and the 2 saints by the side, by *Canuti*; S. Bruno, at the altar, by *Cesi*. The other large picture, representing the Ascension, is by *Bibiena*. On the opposite side of the nave is the Supper in the House of the Pharisee, and the Magdalen at the Feet of Christ, by *Andrea Sirani*. The Baptism of Christ is a large composition by his daughter *Elizabetta*, painted in her 20th year (A.D. 1658), with her portrait, and her name. The Miraculous Draught of Fishes, Christ driving the Money-changers from the Temple, and the 4 Carthusian Saints were the last works of *Gessi*. The 2 pictures representing Christ entering Jerusalem, and appearing to the Virgin with the host of Patriarchs after the Resurrection, are by *Lorenzo Passinelli*. At the high altar, the Crucifixion, the Christ praying in the Garden, and the Deposition, are by *Cesi*. In an inner chapel are the Annunciation, by *Cesi*; on the side wall, Christ bearing the Cross, a half-length in fresco, by *Lodovico Caracci*; S. Bernardino in fresco, by *Amico Aspertini*; and in a corridor another Christ with the Cross, by *Massari*.

The Cemetery is open to the public

on Sundays. (At other times apply to the custode.) Near the entrance-gate is a fine figure of the summoning Archangel. The large area of each of the two spacious cloisters of the convent is occupied by the graves of the poorer classes unable to pay for a privileged site under the arcades. In the large cloister are interred adults, the men on one side, females on the other; and in the smaller one children only. On the right of the principal entrance to the cemetery is a small walled-in space, destined as the last resting-place of our Protestant countrymen, and of all creeds not Roman Catholic. A kind of Pantheon has been formed for the professors of the University, and their busts (including those of Mezzofanti, Galvani, and others) are placed in a spacious hall. From the desecrated ch. of San Francesco came the beautiful monument of Pope Alexander V. (1410). In the small court beyond the entrance-hall are monuments to Francesco Albergato and Sigismondo Malvezzi, fine specimens of cinquecento style (1517); the sarcophagus of Rolandino de' Romanzi, on 4 columns, supported by lions; the monument of the Prothonotary Albergato (d. 1533); and that of Alessandro Zambeccari (d. 1571), with a statue in armour of the most elaborate carving of the end of the 16th cent.

Amongst the modern monuments, notice the Fornasari monument, with two female mourners; the Maiani monument, with a weeping girl; the monument of Gen. Grabinski, with a statue holding a flag and sword; that of Murat, King of Naples, in hussar uniform; and that of the brothers Pepoli, where the Saviour is represented as receiving their spirits. The Pallavicini monument, having an angel with expanded wings, should also be noticed.

The Etruscan objects which have been discovered here in excavating the cemetery of ancient *Felsina* have been already noticed (see *Archiginnasio*); but a few of the ancient graves have been purposely left for inspection

*MADONNA DI SAN LUCA. Outside the restored gate called *La Porta di Saragozza*, which has 2 lateral round towers, with a central machicolated tower, is the fine arch designed by Monti, in 1675, as a propylæum or entrance to the celebrated *Portico* leading to the *Madonna di S. Luca*. This extraordinary example of public spirit and devotion was commenced in 1674, the first stone being laid between what are now the 130th and 131st arches. The portico is 12 ft. broad and 15 ft. high, and consists of 2 portions, one called the *Portico della Pianura* (of the plain), the other the *P. della Salita* (of the ascent); it is not in a straight line, but has several angles or turnings in consequence of the irregularity of the ground. In 1676 the whole *Portico* of the Plain, consisting of 306 arches, was completed. Here the *Portico della Salita* is united to the 1st portico by the grand arch, called, from the neighbouring torrent, the "*Arco di Meloncello*," built at the cost of the Monti family, from the designs of the Bibiena. The difficulties of the ascent were skillfully overcome; and the money was raised by voluntary contributions, aided by the donations of the corporation and religious communities, as is shown by the inscriptions recording their benefactions. The theatres even promoted the work by presenting the proceeds of several performances given for the purpose. From 1676 to 1730, 329 arches of the ascent were finished, with the 15 chapels of the Rosary; and in 1739 the entire portico was completed, including, from the *Porta di Saragozza* to the ch., no less than 635 arches, occupying a space little less than 3 m. in length.

The magnificent ch., occupying the summit of the *Monte della Guardia*, derives its name of the *Madonna di S. Luca* from one of those numerous black images of the Virgin attributed to St. Luke, said to have been brought to this spot in 1160 by a hermit from Constantinople, and preserved in a recess above the high altar, in a case of marble and gilt bronze. It is still

regarded with so much veneration that its annual visit to the city is the scene of one of the greatest public festivals of the Bolognese. The ch. was built in the last cent. from the designs of Dotti, but not in the purest taste. It contains numerous paintings by modern artists, but none of the great Bolognese masters, excepting a Madonna with S. Dominick, and the 15 Mysteries of the Rosary, in the 3rd chapel on the rt., by *Guido*, one of his earliest productions. The *view from Monte della Guardia is alone sufficient to repay a visit to the ch. The rich and glowing plains, from the Adriatic to the Alps and Apennines, are seen spread out like a map in the foreground, studded with villages, churches, convents, and cities, among which Ferrara, Modena, and Imola may be distinctly recognised. Towards the E. the prospect is bounded by the Adriatic, and on the W. and S. the eye ranges along the picturesque and broken line of the Apennines.

The excursion to San Luca and the Campo Santo, driving from one to the other, will occupy from 3 to 4 hours. A carriage for two persons can be obtained at the Hôtel Brun for 15 fr., and for four persons, 20 fr.

SAN MICHELE IN BOSCO. This ch. is beautifully situated on a hill to the S. of the town, $1\frac{1}{2}$ m. beyond the *Porta San Mamolo*. This great establishment, formerly attached to the suppressed monastery of the Olivetans, was in the time of Bishop Burnet one of the finest examples of monastic splendour in Italy, but was suppressed at the French invasion; its magnificent halls were converted into barracks and prisons for condemned criminals, and its best pictures were carried to Paris. The walls and ceilings, painted by Lodovico Caracci and his school, are much damaged, and the frescoes have suffered severely in the famous cloister, which was entirely decorated with 37 subjects by these great artists. They represented the history of St. Benedict and St. Cecilia, St. Tiburtius and Sta. Valeriana: the one by Guido was retouched by himself only a few years before his death,

The library of the convent, built from the designs of Giovanni Giacomo Monti, had in its several compartments paintings illustrating the subjects of the works contained in them; they were executed by *Canuti*, a pupil of Guido, but they have shared in the general ruin. In the splendid dormitory, 427 ft. in length, are preserved the dial of the clock painted by *Innocenzo da Imola* with figures and festoons of fruit; several models of sculpture—amongst others, of a horse by Canova, and of Gian di Bologna's Neptune; and several pictures belonging to the Accademia, which, for want of room at the Pinacoteca, have been brought here.

The ch., built in the early part of the 15th cent., contains some good paintings. In the 2nd chapel is the Death of San Carlo, and, 3rd, the S. Francesco Romana, both by *Fiorini*. In the 4th chapel is the monument of Ramazzotti, a condottiere in the service of the Popes, in the 16th cent., by *A. Lombardo*. The 4 medallions on the roof are by *Cignani*. The large lunette of S. Michael at the high altar, and the cupola over it, are by *Canuti*. In the sacristy are frescoes of 13 saints, by *Bagnacavallo*.

The conventual buildings have been converted since 1860 into a *Royal Villa*, which is surrounded by handsome gardens, for the use of the sovereign and the royal family when they visit Bologna. They are open to the public. A good road leads to the convent from the *Porta di S. Mamolo*, which was constructed by the municipality, under the compulsion of the Austrian authorities, to connect it with their park of artillery below, S. Michele being a strong military position commanding the city. On the hill opposite rises a Grecian mansion, built by Aldini, one of Napoleon's ministers under the kingdom of Italy. The view of the city, and of the plain of the Romagna, is very fine from this point.

ROUTE 32.

FERRARA TO BOLOGNA, BY CENTO—
CARRIAGE ROAD.

About 32 Eng. miles.

This was formerly the principal line of communication between Ferrara and Bologna, and it is still interesting as passing through the birthplace of Giovanni Francesco Barbieri, called *Il Guercino* (born 1590, d. 1666), which lovers of art may consider worthy of a pilgrimage. At a short distance from Ferrara it leaves the road to Mantua at *Cassana* and *Pozotto*, and proceeds by *Vigarado*, *Mirabello*, *S. Agostino*, and along the *Reno*, by *Dosso*, to Cento.

The nearest station on the Ferrara-Bologna line is *S. Giorgio*, some 8 miles distant from Cento. See Rte. 31.

Cento.—This pretty town (pop. 5400) is situated in a fertile plain not far from the *Reno*. It is said to derive its name from an ancient settlement of fishermen, who were led to fix upon this spot by the great number of crawfish in the neighbouring waters. They are said to have built a hundred huts (*cento capannucce*), and this number became the appellation of the town which subsequently arose upon their site. Here was the college of *S. Biagio*, which was suppressed on the establishment of the First Kingdom of Italy. The *ch.* contains several of the works of *Guercino*, and his house, which it was his delight to cover with painting, is still preserved without any alteration, save what has been produced by time. The *Casa di Guercino* has been correctly termed a domestic museum. "In the little chapel is an admirable picture of *two pilgrims praying to the Virgin*. The extreme destitution, no less than the fervour of these pilgrims, is represented with

great minuteness of detail (even to the patches of the least noble part of their habiliments), without in any way weakening the general effect of this pathetic composition. The ceiling of one room presents a series of horses of various breeds: there is a superb group of two; another turned out at grass, nothing but skin and bone, is a living skeleton. A *Venus* suckling Cupid is less pleasing than the rest, despite its celebrity and the merit of the colouring. "*Guercino* had for Cento that love of locality, if we may so say, of which Italian painters and sculptors have in all ages offered numerous examples; he preferred residing in his native town to the titles and offices of first painter to the kings of France and England; he had his school there, and remained in the town till driven away by the war between Odoardo Farnese, Duke of Parma, and Urban VIII., when Taddeo Barberini, nephew of the latter, general of the Pontifical troops, determined on fortifying Cento. The campaign and operations of these two combatants seem but mean at the present day beside the glory of the fugitive *Guercino*. The house of *Guercino*, in its present state, attests a simple, modest, laborious life, which inspires a kind of respect. This great artist, really born a painter, *the magician of painting* as he has been surnamed, was also a pious, moderate, disinterested, and charitable man; an excellent kinsman, whose comrade and first pupils were his brother and nephews: beloved by his master Gennari, praised and recommended by Lodovico Caracci, he seems to have escaped the enmity too frequent among such rivals. The house of *Guercino* is not, however, devoid of magnificence: it is easy to conceive that he might there receive and regale, *ad uno squisito banchetto*, those cardinals who had come to the fair, when his most distinguished pupils served at table, and in the evening performed *una bella commedia*, an extemporised proverb, with which their eminences were enraptured. Queen Christina of Sweden also visited *Guercino* at Cento; and

after admiring his works, she expressed a wish to touch the hand that had produced such *chefs-d'œuvre*.

"The *Chiesa del Rosario* is called at Cento the *Galeria*—a profane title, partially justified by its appearance and the arrangement of the paintings. Guercino is not less resplendent there than at home. The ch. is full of his paintings; he is said to have given the design of the front and steeple, and to have worked at the wooden statue of the Virgin; he is consequently to be seen there as a painter, sculptor, and architect. A chapel founded by him bears his name: he bequeathed a legacy for the celebration of mass there, and left a gold chain of great value to the image of the Virgin of the Rosary. This pious offering was stolen about the middle of the last century by a custode of the ch.; a double sacrilege in the town where his memory is still popular and venerated."—*Valery*.

In the Piazza there is a statue of *Guercino*, by Galletti.

The fair of Cento, above alluded to, still takes place on the 7th of September; but it has much fallen off of late years.

On leaving Cento, the road crosses the Reno. A little distance beyond the river is *Pieve di Cento*, 4000 inhab., surrounded with walls, and formerly celebrated for its miraculous crucifix and the College of Sta. Maria Assunta. It possesses a fine *Assumption by *Guido*, over the principal altar in the ch. This noble picture was under sentence of removal at the French invasion of 1797; but the people rose against the intended robbery, and prevented it.

The road now proceeds through *S. Giorgio* and *Castel Maggiore*, parallel to the rly., on which there are stations at both these places, to

BOLOGNA (Rte. 31).

ROUTE 33.

PIACENZA TO PARMA.—RAIL.

Distance, 35 m.; *time*, 1¼ to 1½ hr.; *trains*, 5 daily.

This is part of the great line from Turin to Bologna, see Rtes. 4, 6, and 35.

Piacenza (*Plaisance*, Fr.) Junct. Stat. *Buffet* fair.

Inns: *Croce Bianca*, in the Strada Dazio Vecchio, behind the Pal. del Governo—clean beds, and not dear; *Italia*, with *café*, in the Strada del Guasto; *S. Marco*, in the Strada S. Marco, a little W. of the Italia. As the hotels are indifferent, the traveller will do well to arrive early, and, after devoting a few hours to the town, to proceed by an evening train to more comfortable quarters.

Cafés: Battaglia, in the Piazza dei Cavalli; Grande, in the Strada S. Raimondo.

Post-office, Strada S. Lazzaro.

The following itinerary embraces everything worthy of notice, in the order in which they can be most easily visited from the rly. stat.: the **Duomo*, Chs. of *S. Antonino*, *S. Giovanni di Canale*, *S. Maria di Campagna*, and *S. Sisto*; **Palazzo Farnese*, *Piazza dei Cavalli*, **Palazzo del Commune*, Ch. of *S. Francesco*.

Cabs.—1-horse, the course in the town or to the rly. stat., 50 c.; for each half-hour, 75 c.; 2 horses, the course, 75 c.; the half-hour, 1 fr. 10 P.M. to 6 A.M., 25 c. extra; port-manteau, 25 c.

Railways to Milan, to Turin and Genoa by Alessandria, and to Bologna by Parma and Modena. *Diligence* daily to Cremona in 5½ hrs.

Piacenza la Fedele, founded by the Boian Gauls, received from the Romans the name of *Placentia*, on account of its pleasing situation. It was

one of the places which revived the soonest after the invasions of the northern barbarians, and obtained an early share of the commerce which in the middle ages enriched the Italian towns. In the 10th cent. the fair of Placentia was one of the principal marts of the peninsula. This city now contains about 33,000 inhab., a number which is not by any means in proportion to the ground it occupies.

The most busy part is in the neighbourhood of the picturesque *Piazza de' Cavalli*, so called from the bronze equestrian statues of the 2 dukes, *Alessandro* and *Ranuccio Farnese*, which stand in front of the Palazzo del Commune.

They were designed by *Francesco Mocchi*, a scholar of Giovanni di Bologna, and cast in one jet by *Marcello*, a Roman artist. They were decreed by the city on the occasion of the public entrance of Margherita Aldobrandini, the wife of Ranuccio, and were executed at its expense, at a cost of 44,107 Roman scudi. The statue of Ranuccio was erected in 1620; that of Alessandro in 1624. Ranuccio is in an attitude of command. Alessandro is reining-in his steed. The rider has pulled up the horse; but the speed with which they have been proceeding is seen by the flutter of his drapery and the housing and mane all carried out by the wind.

Of the two members of the Farnese family whose elevation so deeply tarnishes the Papal tiara, Alessandro, who succeeded to his father Ottavio in 1586, is the "Prince of Parma," whose name was so familiar in England in the reign of Elizabeth, as spoken of in the famous old ballad on the Armada :—

"Their men were young, munition strong,
And to do us more harm a,
They thought it meet to join their fleet
All with the Prince of Parma,
All with the Prince of Parma.

He was bold and enterprising. Governor of the Low Countries, he served Spain wisely and prudently; and, as a general, was less sanguinary than the other captains of his times.

He died in 1562 at Arras, in consequence of the wounds which he had received at the siege of Rouen, his services having been transferred to France for the purpose of assisting the party of the League. The very low reliefs from the pedestal represent the attempt to burn the flying bridge thrown over the Scheldt by Farnese during the siege of Antwerp (1585), and the interview with the envoys of Queen Elizabeth, near Ypres, to negotiate the peace (1591). Alessandro was succeeded by his son Ranuccio. Gloomy, suspicious, covetous, and merciless, one of the first acts of his reign was to burn nine women accused of witchcraft. Ranuccio was constantly in dread of the vengeance of the nobility, whom he insulted and oppressed. A supposed conspiracy enabled him, in 1612, to wreak his vengeance upon them. On the 19th May the scaffold was raised before the windows of his palace; and Barbara San Vitale, Countess of Colorno, one of the most beautiful women of her day, was brought forth, shown to the people, and beheaded; she was followed by Pio Torelli—his head fell also; San Vitale, Marquis of Sala, succeeded, and 4 others of the principal families. The execution lasted 4 hours, the duke looking on with savage delight. He wished to extirpate these families; and we dare not repeat the treatment inflicted upon the children of San Vitale. The son and nephew of Torelli escaped; and the latter, taking refuge in Poland, and having married the heiress of the Poniatowski family, became the ancestor of the last king of that unhappy country.

The **Palazzo del Commune* was erected by the merchants of Piacenza in 1281. The lower part is of red and white marble, and in the Pointed style; the upper half is of brick with round windows, with terra-cotta mouldings and ornaments, elaborate and delicate in the details. Above these is a marble cornice with forked battlements along the top, and a tower at each angle. Mr. Street speaks of it as a building of unusual and striking de-

sign—a capital example of the use of brick and marble together, with a façade very dignified in effect.

The building opposite is the modern *Palazzo del Governo*. On the S. side of the square is the *Teatro Filodrammatico*. On the E. side, in front of the ch. of S. Francesco, a marble statue of *G. D. Romagnosi*, a distinguished jurist, was erected by the municipality, 1867.

CHURCHES.

The **Duomo* stands at the end of the long "Contrada dritta," which runs in a straight line S.E. from the Piazza. Though not of very remote date, having been consecrated by Pope Innocent II. in 1133, it is, excepting some additions in the 16th cent., in the ancient Lombard style. The porches are curious; the central one dates from 1564. In the archivolt are sculptured small reliefs, emblematical of the heavenly bodies and elements; amongst them are the 12 signs of the zodiac; the sun and the moon; stars, planets, and comets, and winds. The two lateral ones, of an earlier period, are ornamented with rude bas-reliefs of the Annunciation, the Visitation, the Nativity, and Adoration of the Magi. The pillars that support these arches rest upon quaint crouching human figures, with a kind of saddle on which the columns rest, &c.; and the whole exterior is full of curious details. A window in the apse is remarkable, the moulding of the archivolt standing out from the wall, with which it is connected by 4 grotesque heads. The *Campanile*, 300 ft. high, was erected in 1333, and consists of a square brick tower with an open belfry on the summit; to a window in it is affixed an iron cage, like that at Mantua, placed there in 1495 by Ludovico il Moro, to expose to public view persons guilty of sacrilege and treason.

The interior has many good points, and is impressive, if not fine. The long spacious double-aisled transept is perhaps the best feature, and the approach to the elevated choir by a

double flight of steps adds much dignity to the view up the nave. The ch. is 360 ft. long, 210 wide between the transepts, and 125 high in the centre of the nave. It is in a Lombard style, with wide-spreading arches rising from massive round columns: over the crown of each arch a statuette is let into the wall, and on most of the pillars are small tablets with reliefs representing workmen of various descriptions—a wheelwright, a carpenter, a smith, and many others—denoting the *Crafts* who contributed to the expense of erecting the building. The choir **stalls* are richly carved with traceries in relief, by *Gian Giacomo*, a Genoese, 1417. At the intersection of the nave and transept rises the octagonal cupola, surrounded both without and within by a gallery of Lombard arches. Six of the eight sides are painted in fresco by **Guercino*; two, namely, the E. and N.E. compartments—supposing the ch. to stand exactly E. and W.—are by *Morazzone*. A nearer view of them may be obtained from the colonnade which runs round the top of the drum, but the ledge is rather narrow, and has no rail. The subjects are—4 Prophets, 4 Sibyls, choirs of angels, and Biblical subjects. These frescoes have been injured in a peculiar manner: birds getting into the dome have flown against them and scratched them. "The Guercino frescoes are very remarkable for their great power in colour and skill in execution of fresco on a large scale, and have less of the heaviness usually pervading the works of this master. At the great distance from which they must be seen from the floor of the cathedral, they are quite satisfactory, and fine specimens of interior decoration."—*C. W. C.* Lower down, on each side of the windows, are figures of Charity, Truth, Chastity, and Humility, by *Franceschini*. In the choir are frescoes by **Ludovico Caracci*, full of academic power and skill, showing great knowledge of the human form and much grandeur of contour; the colours are distemperlike, but in as perfect preservation as if but just done. The Ascen-

sion of the Virgin, in the centre of the choir, as well as the Sibyls and Saints, on either side, are by *C. Procaccini*. The 2 large subjects of the Burial of the Virgin and the Apostles discovering her Tomb empty, on the side-walls, are by *Landi*; good modern works replacing *Lud. Carracci's* 2 pictures of the same subject are now in the Pinacoteca at Parma. The *Virgin surrounded by Angels, on the vault of the apse, is a magnificent work of *Lud. Caracci*, in preservation and execution of its kind quite complete, and full of skill. The vault over the high altar is divided into 4 compartments: in one, the Virgin crowned by the Trinity is by *C. Procaccini*; the 3 others, representing choirs of angels, and the souls of the Fathers of the Church in Hades, are by *Lud. Caracci*; the Nativity of the Virgin and the Salutation, over the arch of the organ gallery, are by the same painter. The Visitation and the Descent of the Holy Spirit, over the arches of the opposite side of the choir, are by *C. Procaccini*.

In the chapel on the l. of the choir, St. Martin dividing his Garment with the Beggar, by *Lud. Caracci*. In the 2nd chapel on the rt. is a strange painting, attributed to *Andrea* and *Elisabetta Sirani*, representing the 10,000 crucified Martyrs, who, according to the legend, consisted of an army of 9000 Roman soldiers miraculously converted to Christianity, and 1000 more troops sent against them, who followed their example,—an execution said to have occurred by the advice of Sapor, in the reign of Hadrian. Near the altar of Santa Lucia is a curious painting of the 16th cent., representing the Madonna and Child, by *Bartolino da Piacenza*, some of whose works are in the Baptistery at Parma. The Ancona over the great door of the ch., with images in low relief, was executed in 1497 by 2 artists, *B. Gropallo* for the painting, and *Antonio Burlenghi* for the sculpture, at the expense of a member of the Landi family; the Virgin that occupied the central compartment has been destroyed. A silver

basin, weighing 400 ounces, formerly existed in the Sacristy, with a good bas-relief of the Assumption; the vase was sold, but the bas-relief remains: it is a good work of the beginning of the last cent.

The subterranean ch., or *Scurolo*, is a complete ch. of itself, with transepts and choir, supported by numerous columns with varied capitals. The palace next the cathedral is the residence of the bishop.

Sant' Agostino, on the S. side of the town, is secularized and used as an artillery dépôt. This ch., by *Vignola*, has an imposing façade. The nave is supported by 34 Doric columns, each shaft being of a single block of granite.

Sant' Antonino, S. of the cathedral, the original Cathedral of Piacenza, founded A.D. 324, it is said upon the spot where St. Barnabas preached to the people, was rebuilt, and altered at various subsequent periods (lastly in 1562), so that only portions of its mediæval architecture now remain. These are the Bell-tower and the porch, called "*il Paradiso*," on the N. side. This is a bold arch of brick, with a pretty rose-window and pinnacles above (1350). The marble doorway inside the porch, with men and monsters and some delicate carving, should be noticed. There are in the ch. 2 paintings relative to the life of the patron saint, by *Fiamingo*, the Dream of St. Joseph by *Procaccini*, and a Last Supper by *Castelli* of Genoa. The sanctuary and choir are painted by *Camillo Gavassetti* of Modena, who died in 1628, at an early age. Having painted but little in oil, he is scarcely known. The subjects here are principally from the Apocalypse, and were admired by Guercino, but the drawing is exaggerated. An ancient painting upon wood of the 14th cent. in the Sacristy should also be noticed; it represents incidents from the life of the patron saint. The choir stalls are good. There are two mediæval sarcophagi outside the W. door.

Near S. Antonino is the small ch. of *San Vincenzo*, with two large paintings in S. transept of David and Isaiah

by *Camillo Boccaccino* (1530), in a grand and broad style.

San Francesco il Grande, near the Piazza de' Cavalli, was built by the Franciscan Friars in 1278. The exterior is partly Lombard, the interior in the Pointed style. The painting of the Conception of the Virgin in the 2nd chapel on the rt., and the cupola over the altar, are by *Malosso* of Cremona, executed in 1607.

San Giovanni in Canale, W. of S. Antonino, was founded by the Knights Templars. In the cloisters are some curious fragments of paintings of very early date. The building, which is spacious, contains—2nd altar l., a St. Hyacinth by *Malosso*. The saint is before the Virgin and Child, attended by pretty boy-angels. There is a fine tomb of Orazio Scotti, Count of Montalbo, by *Algar di*, in the chapel of St. Catherine, l. side of the choir.

Sta Maria di Campagna, at the W. extremity of the town, was erected from the designs of *Bramante*, originally in the form of a Greek cross, but it was altered towards the end of the last cent. by lengthening the choir. This alteration occasioned the destruction of several frescoes by *Campi*. The frescoes of this ch., though little known, are excellent. "The cupola and chapel, painted in fresco by *Pordenone*, show to what extent colour may be carried in fresco. The orange and blue, azure and gold, purple and red, are as rich as in the Venetian pictures, and similar in treatment; the design not more severe, and with the same fierce dash in execution."—*C. W. C.* On the l. of the western door there is a fresco of St. Augustine (done as a specimen previously to his being engaged to put his hand to the larger works), which is complete and careful in finish, and very beautiful in colour, but awkward in the drawing. Some of these frescoes have suffered from the effects of damp and time, but they are generally very fine. Upon the wall on the l. beyond the St. Augustine fresco is an *Adoration of the Magi, painted by *Pordenone*. The subject over the 1st altar on the l. represents the Adoration of the Magi;

in the lunette above, the Nativity; on the side-wall, the Birth of the Virgin; and above it the Flight into Egypt. The paintings of St. Sebastian and St. Roch at the next altar, as well as 4 subjects from the life of St. Francis, are by *Camillo Procaccini*. Beyond this is the Chapel of St. Catherine, entirely painted by *Pordenone*: the altar-piece, in oil, represents the Marriage of St. Catherine of Alexandria, with the Infant Christ; the figure of St. Paul on the rt. side is the portrait of the artist himself, and that of the Virgin the likeness of his wife. The French were unable to remove this picture; when they attempted to roll up the canvas, the painting, which was executed upon a prepared ground of plaster or *gesso* spread to the thickness of about $\frac{1}{4}$ th of an inch on the canvas, broke and fell off. On the side-wall is a magnificent fresco of St. Catherine disputing with the doctors, into which the painter has also introduced his portrait in the doctor sitting on the ground with an open book before him. These fine works were executed in 1546 for a Countess Scotti Fontana, at whose expense the chapel was erected.

"The *Cupola* is likewise by *Pordenone*; it is divided into 8 panels, which contain Scripture subjects. Immediately under the circular opening of the lantern, upon which is painted the Almighty, and on the bands which divide the panels, are painted small compositions of children playing with animals among festoons of flowers, of exquisite colour and fancy. Below the dome, on the frieze of the entablature from which it springs, is a circle of small frescoes from the heathen mythology, in which the painter has evidently revelled."—*C. W. C.* Subjects which are thus so incongruously mixed with Scripture subjects are—1. Neptune and Amphitrite with sea-monsters; 2. Rape of Europa; 3. Silenus drunk, borne by Fauns and Satyrs; 4. Bacchus with Fauns and Satyrs; 5. Hercules strangling the Serpents, and other figures expressive of his Labours; 6. Jupiter hurling lightning at the Giants; 7. Diana hunting

with Nymphs and Satyrs; 8. Venus and Adonis, with Cupids. Nymphs, and Satyrs. On the piers, which alternate with pillars in supporting the entablature, are figures called Apostles, said to be by Pordenone, but very inferior to the paintings in the dome, and resembling more the works of *Bernardino Gatti*, who painted the drum below these piers with subjects from the life of the Virgin. The pendentives are by *Pordenone*. These frescoes may be well seen from the wide gallery which runs round the drum, behind the pillars and piers. In a series of Scripture histories, forming a kind of frieze over the arches of nave and choir, the best are,—Tobias and the angel Raphael, by *Daniele Crespi*; Ruth and the Reapers, by *Tiarini*; several by *Garassetti*, of which Rachael and Rebecca, and the Apparition of the Angel to Lot and his Wife, near the music gallery, by *Guercino*, are the most striking. There are some paintings in the choir worthy of notice: a copy of *Daniele da Volterra's* Taking Down from the Cross by *Tintoretto*; a St. Catherine by *Pordenone*, with an Annunciation above by *Boccacino*. On the rt. wall, near the door of the ch., is the St. George, painted by *Gatti*, opposite to the St. Augustine, in competition with *Pordenone* for the execution of the frescoes here.

San Savino, near the rly. stat., was founded in 903, and rebuilt in the 16th cent. The crypt is probably as old as the 10th cent.: the pavement is tessellated, representing the signs of the zodiac. In the ch. are good specimens of *Nuvolone*.

San Sepolcro, passed in going to S. Maria della Campagna, is a good specimen in brick of *Bramante* (1531), but it was converted by the Austrians into a military hospital, and is now closed.

San Sisto, at the N. extremity of the city, was rebuilt in the beginning of the 16th cent. Its nave is supported by columns of grey granite, but from the excess of decoration, and that in bad taste, it has a heavy look.

N. Italy.—1877.

It formerly contained, over the high altar, Raphael's celebrated *Madonna di San Sisto*, now at Dresden, which, in 1754, the monks sold to the Elector of Saxony and King of Poland, Frederick Augustus III., for 12,000 sequins: a copy, by *Avanzini* of Piacenza, is now in its place. Amongst the paintings which remain are the Slaughter of the Innocents, by *Camillo Procaccini*; Sta. Barbara, by *Palma Giovane*; the Martyrdoms of Sta. Martina, by *Bassano*, and of St. Fabian and St. Benedict, by *Paolo* and *Orazio Farnato degli Uberti*,—all on the walls of the choir. The immense monument, in the l. hand transept, of Margaret of Austria (ob. 1586), wife of Ottavio Farnese, was sculptured by *Giacinto Fiorentino*. The intarsiatura of the stalls of the choir, representing views of castles, villas, &c., is much damaged.

The *Citadella* or *Palazzo Farnese*, at the N. extremity of the town, occupies a portion of the site of the citadel erected by Galeazzo Visconti, in 1395, to protect Piacenza on the side of the Po. The *Pal. Farnese*, erected in 1558 by Margaret of Austria, from the designs of *Vignola*, was once a sumptuous edifice, and the remains of its ornaments may be traced on its dilapidated walls. It has long been converted into a barrack. Of the part erected in the 14th cent., a portion only remains on the W. side, from the closed window in which the conspirators who assassinated Pier Luigi Farnese showed his corpse to the people, and afterwards hurled it into the ditch below.

The *Castello*, at the S.W. extremity of Piacenza, an irregular pentagon, was begun by Pier Luigi Farnese in 1547. It was strengthened by the Austrians, and occupied by a garrison until 1859.

Palazzo dei Tribunali. This old brick building has a doorway in a poor cinquecento style, much injured. The ruined building opposite, formerly the Ch. of St. Eustachio, has some interesting details of ornamental brick-work.

Palazzo Mandelli, near the Albergo

Croce Bianca, a large pile with an ugly façade in stucco, was the residence of the late Ducal Court, and is now the Prefettura.

There are some private collections of paintings at Piacenza: in the Pal. Marazzani—a St. Jerome, by *Guerino*; a Holy Family, attributed to *F. Francia*; Herodias, by *Lionello Spada*; an Adoration of the Shepherds, by *G. Bellini*.

The public library, near the Ch. of San Pietro, contains a remarkable *psalterium* of the 9th cent., bound in silver.

Amongst the charitable institutions of Piacenza is the *Istituto Gazzola*, founded by an officer of that name, in the Spanish service, for the maintenance and education of girls, who also receive marriage portions; and as a school of design.

The Great Hospital (*Ospedale Grande*), on the N. side of the town, covers a considerable space of ground.

The walk round the decayed ramparts offers some fine points of view—the masses of the chs. and palaces within, the distant Alps and Apennines, and the glimpses of the Po, studded with its willow islands.

Excursion to Velleia.—This Pompeii of Northern Italy, lies 23 m. S.E. (7 hrs.) of Piacenza; a part of the road is scarcely practicable for any carriage, excepting the vehicles of the country. It passes through the following places:—

San Polo, formerly a fief of the family of *Anquisola*, whose castle is still standing here.

San Giorgio, near the Nura torrent, with a large ancient castle, and a villa from the designs of *Vignola*, both belonging to the Scotti—a noble family, said to be descended from a branch of the Scotch Douglasses long settled at Piacenza, where one was its *Signore* in 1290.

Rezzano, near which is also a feudal castle, now dismantled.

Badagnano, where the carriage-road ends.

The track now leads to the valley of the Chiero, and passes by a spot

about $\frac{3}{4}$ m. from Velleia, where flames formed by carburetted hydrogen gas issue from the ground; we soon come in sight of the *Monte Moria* and *Monte Rovinazzo*, anciently a single eminence, but severed by the fall of the masses by which the city was buried. It is conjectured that on the summit was a lake, and that the waters, percolating through a lower stratum of clay, detached the superincumbent rocks and soil, which, as at Goldau, slid down and covered Velleia. The names of both the hills are said to have reference to the catastrophe; *Rovinazzo* being derived from *rovina*, and *Moria* from *Morte*. No coins have been found of a later period than the reign of the Emperor Probus; and hence it is concluded that the catastrophe took place during or not long after his short reign.

Velleia, though it must have been a city of considerable note, is nowhere directly mentioned by any ancient author; but there is an indirect notice of it in Pliny, in relation to the census of the Roman empire taken by Trajan, on which occasion there were found to be at Velleia six persons exceeding 110 years of age, four of 120, and one of 140. The subterranean treasures were first obscurely known in the 17th cent.; and for a long time those who were in possession of the secret worked the mine with much profit: the larger bronzes went to the bell-founders, the coins and ornaments to the goldsmiths of Piacenza; but in 1760, the circumstances having been made known to the Duke of Parma, regular excavations were begun, and in the course of five years many statues, inscriptions, and smaller articles were found, which have been deposited in the museum at Parma. An amphitheatre, temples, and a forum, have been discovered; none of the walls are more than 10 ft. in height, the mighty crush having thrown down the upper part. The excavations have not been continued for several years.

Velleia may also be reached from Fiorenzuola, a stat. on the rly. to Parma (see below).

The desecrated Benedictine monastery of Bobbio, formerly celebrated for its library (see Rte. 20, Milan, Ambrosian library), lies on the Trebbia to the S.W. of Piacenza, 8 hrs. distant, a fatiguing journey before the completion of the road to Genoa, which will pass through the town. The *Ch. of S. Columbano* contains in the crypt the sarcophagi of the canonized abbots.

PIACENZA TO PARMA.

On quitting Piacenza for Parma, the rly. runs at a short distance N. of and parallel to the ancient Via Emilia (so called from *Emilius Lepidus*, who constructed it B.C. 187), which took a wide circuit from Bologna, passing through Modena, Parma, and Piacenza, to Milan. One m. from Piacenza, on the rt., is

San Lazzaro, so called from an ancient hospital for lepers, upon the site of which is now erected an ecclesiastical seminary. The celebrated Cardinal Alberoni, who was born in the neighbouring town of Fiorenzuola, left all his property to this institution, 1752. Besides the students, it supports many poor. The college contains some good pictures, in an apartment called the Cardinal's Saloon: the Apparition of our Lord to St. Francesca Romana, by *Taddeo Zuccherò*; a Virgin and Child, attributed to *Pietro Perugino*; two paintings of Warriors on Horseback, by *Borgognone*; his own portrait, by *Polidoro di Caravaggio*. In the *ch.* is the monument of the Cardinal founder, and a good Christ on the Cross, by *C. Procaccini*. The library contains 20,000 vols., amongst which a copy of Alberoni's works, with MS. additions and annotations.

Cross the river Nura, on a handsome bridge of five elliptical arches, 1 m. before reaching the

5 m. *Pontenure* Stat., near which were discovered the mosaic pavements now in the museum at Parma. Between this and the next stat., not far from the line of rly. on the rt., are the villages of

Cadeo, whose name, like *San Lazzaro*, is a memorial of ancient piety; for here, in 1110, one *Gisulphus*, a citizen of Piacenza, founded an hospital, *Casa di Dio*, or *Ca' Deo*.

Fontana fredda, now a small place, but anciently a seat of the Gothic kings. Theodoric had here a palace, and the spring, answering to its present name, is in ancient chronicles called "*Fons Theodoricæ*." He is supposed to have founded the present parish *ch.* of *San Salvatore*.

Cross the Arda torrent, and soon after reach

8 m. *Fiorenzuola* Stat. (pop. 6700), a town supposed to occupy the site of the Roman *Fidentia*, near which *Sylla* obtained a victory over *Carbo*. It has some mediæval relics. To one tower chains are pendent, to which, it is said, criminals were bound. Small as the place is, it was once rich in conventual and ecclesiastical establishments. The principal *ch.*, *San Fiorenzo*, has some carved work in the choir worth notice; and the sacristy contains some relics of ancient art, amongst others a fine specimen of *Niello*.

[There is a road hence to *Velleia* (described above as an excursion from Piacenza). It is shorter than from Piacenza, but not so good. It passes through *Castel Arquato* (which stands on the bank of the Arda), a decayed but interesting little town. The *Palazzo Pubblico* is a good Gothic building. Near *Castel Arquato* is the *Monte Zago*, abounding in fossil shells and marine animal remains, in a high state of preservation. The *Cortesi* palæontological collection, now in the university of Parma, where it has remained unpacked for more than a quarter of a cent., was principally formed from fossils found in this neighbourhood.]

3 m. on the l. is the monastery of *Chiaravalle*, founded by the *Pallavicinis* in 1136.

From *Fiorenzuola* we continue near the line of Roman road through a fertile territory. The country on the

l., extending to the Po, was once called the *Stato Pallavicino*, from the celebrated family who held the sovereignty of it. It was erected into an imperial *Vicariato* in the 12th cent., and extended from the Po to the Apennines, embracing the districts between the Chiavenna and Taro rivers. Its chief town, *Busseto*, was honoured with the title of city by Charles V., and was the place of a conference between that sovereign and Pope Paul III. The Rocca, a castellated building where this meeting was held, contains a large Gothic court. The other towns were *Corte Maggiore*, where there is a fine tomb of Rinaldo Pallavicini II. (1481) in the parish ch., removed from the Convent of St. Francis—and *Soarza*, near the Po.

5 m. *Alseno* Stat. There are fine views of the mountains to the S.W. The higher chain of the Apennines is bordered towards the plain by a lower range of hills covered with vegetation; this is entirely formed of pliocene marls and sands, extremely abundant in fossil shells, whilst the more distant points are composed of eocene beds. The village of *Castel Arquato* (see above), at the base of the *Monte Zago*, and commanding the entrance to the valley of the *Arda*, which runs far into the Apennines, forms from hereabouts a picturesque object in the landscape.

The large red-brick villa seen on the rt. is that of S. Polo, belonging to the Anguisola family. After crossing the *Stirone* is

4 m. **Borgo San Donino** Stat., close to the town (*Inn*: Croce Bianca, opposite the Duomo, fairly good). This city, of 11,000 inhab., often noticed in the mediæval history of Italy, contests with Fiorenzuola the honour of being the ancient *Fidentia*. The castle and towers, which so often enabled the inhab. to defy the power of Parma, have long been destroyed.

"San Donino was a soldier in the army of the Emperor Maximian. With many others, he became a Christian; and when Maximian issued an edict, ordering all persons to re-

nounce the Christian faith on pain of death, Donino fled, but was overtaken, and immediately put to death. Near that spot there was at that time a village called Julia.

"In 362 the Bishop of Parma, admonished by a dream, discovered the body of Donino—known to be that of the martyr by an inscription found on the spot, and by the sweet odour which issued from the grave. A chapel was erected to receive the holy remains: and we learn from a letter from St. Ambrose to Faustinus that the village of Julia had changed its name into that of San Donino so early as 387.

"From that time the shrine of St. Donino became one of the most frequented in Italy, and received oblations which led to the construction of a temple on a larger scale.

The existing **Duomo* is a large building, and has undergone various alterations. The oldest part of it is in the Lombard style; but the very curious and rich façade belongs to times when the imitation of the Roman bas-reliefs succeeded to the monstrous imagery of the 7th and 8th cents. No record remains of the period at which this façade was erected; but there are various circumstances which give reason to believe that it cannot be older than the 12th cent., although the barbarous character of the sculpture might seem to indicate a remoter antiquity. The projecting portals, the pediment over the doors, the pillars resting on animals, are all features of the latter part of the 11th and the 12th cent."—*G. Knight*.

There is a good deal of mediæval sculpture. In one of the lateral porches, called the porch of *Taurus*, the heads of bulls are introduced; in another, the porch of *Aries*, the pillars rest upon kneeling rams, and the ram's head is introduced in the capitals, while the sun—represented by a human head surrounded with rays—appears in the archivolt. Some sculptures of the porches are taken from Scripture history; others from Pagan. "Hercules" is wrestling with the lion. A square table, containing the figure of a woman in a chariot drawn

by dragons, holding a torch in either hand, is the same design which at St. Mark's, Venice, is called Ceres or Proserpine. It is in the same singular low relief. Among the sculptures on the walls of the apse are the Hunt of the Soul by the Demons, under the emblems of the stag and the hounds; and the "Petra Solis," exhibiting the sun, followed by an inscription in uncial letters. The interior of the cathedral, which is scarcely altered, is as interesting as the outside. The crypt is worth visiting.

On leaving the stat. cross the river on a handsome bridge.

Parola. Here a certain Podestà of Parma built a castle for the purpose of keeping the "Borghigiani" in check. The traces of the ruined building are in the fields to the S. of the road; and the situation so struck Ariosto, that he has described it in the following stanza:—

"Giacea non lungi da Parigi un loco,
Che volgea un miglio, o poco meno intorno,
Lo cingea tutto un argine non poco
Sublime, a guisa d'un teatro adorno,
Un castel già vi fu, ma a ferra, e a foco
Le mura e i tetti, ed a rovina andorno.
Un simil può vederne in su la strada,
Qual volta a Borgo il Parmigiano vada."

Orlando Furioso, cant. xxvii. 47.

[3 m. beyond Parola, a road striking off on the l. leads to *Rocca di Fontenellato*, a village near the Rio Grande torrent. A villa here, belonging to the family of San Vitale, has a room painted in fresco by *Parmegianino*, on the plan of Correggio's more celebrated Camera di San Paolo at Parma. It is supposed the artist took refuge here when persecuted by the confraternity of *La Steccata*, and painted the room out of gratitude to his protectors. The subject is the fable of Actæon, represented in 13 lunettes, above which are children on the roof of the grotto. In one of the lunettes is the portrait of a beautiful Countess di San Vitale; in another 2 of the children embracing each other. One of the hunters in the 2nd lunette is the painter's portrait. Diana throwing water in the face of Actæon is very graceful. The room, smaller than that

of San Paolo, is badly lighted. The frescoes are in excellent preservation.]

6 m. *Castel Guelfo* stat., a small place with an ancient castle, from which it derives its name. One portion is in ruins, others are partly modernized; but the bold projecting machicolations still remain, as well as the original outline, testifying to its feudal grandeur. The walls are now covered with ivy. The castle was, at one time, called *Torre d'Orlando*, not from the Paladin, but from *Orlando Pallavicini*, who held it for the Ghibelline party; but being besieged and taken (1407) by *Ottone Terzi*, the lord of Parma, and a great leader of the opposite faction, he changed its name to *Castel Guelfo*, in honour of his victory.

From this spot, and during the remainder of the journey, the views of the Apennines, ranging along the southern horizon, are very fine.

Soon afterwards we reach the banks of the *Taro*, in the winter season a rapid torrent rushing to the Po; in summer there is a wide waste of stony bed. This river was the boundary between the Gaulish and the Ligurian tribes. During the whole winter season the passage was attended with much difficulty and peril. Such dangers so often occurred during the middle ages, that bridge-building was undertaken as a work of Christian charity: and somewhat like the *Pont Saint Esprit*, the first bridge over the Taro was erected about 1170, by the exertions of a poor hermit of Nonantola, who, stationing himself by the side of the Via Emilia, begged until he collected sufficient money to build it. But, after sustaining repeated damage from the violence of the river, the hermit's bridge was finally carried away in 1345, and ill replaced by a dangerous and inconvenient ferry, until the present magnificent bridge was completed in 1821, by *Cocconelli* and *Ferrari* for Marie Louise, at a cost of 2,161,508 fr. It is 586 mètres (1922 ft.) in length, and composed of 20 arches. Colossal statues representing the Parma, the Taro, the Enza, and

the Stirone, resting upon their urns, adorn the abutments at each end. The river Parma is crossed on a new bridge, which contrasts favourably with the 3 older ones seen from it on the rt., and the line, after running along the Ducal gardens, soon brings us to

8 m. **Parma Stat.**, situated close to the city gate (Porta S. Bernardo), where *omnibuses* from the hotels, and *cabs* will be found waiting.

Inns.—*Croce Bianca*, near the Piazza Grande,—good and moderate, excellent cuisine, civil people; *La Posta*, Via S. Michele; *H. Italia* (with *Restaurant*), Via S. Lucia.

Cafés.—*Cavour*, Via S. Lucia; *Trattoria Concordia*, near Accademia di Belle Arti.

Cabs.—To or from the rly. station, or the course in the town, 1 horse, 1 fr.; 2 horses, 1 fr. 60 c. For the 1st hour, 1 horse, 1 fr. 60 c., each succeeding hour, 1 fr.; 1st hour, 2 horses, 2 frs., each succeeding hour 1 fr. 60 c. Omnibus, 40 c.

This city, whose population is now 48,000, is of an oval shape, which it has retained from remote antiquity. Situated in the territory of the Boian Gauls, it was reduced to a Roman colony as early as B.C. 187; destroyed during the wars of the Triumvirate, it was rebuilt by Julius Cæsar and Augustus; but so complete has been the subversion of the ancient colony of Lepidus, that a few inscriptions, mutilated sculptures, and objects of jewellery, are all that remain of Roman times. In the middle ages, like most of the large towns in Italy, it was successively governed as a republic and by some of its great families—the most remarkable of the latter being the Terzi, the De' Rossi, the Pallavicini, and the San Vitali. Julius II. obtained it from the Dukes of Milan in 1531; it remained a possession of the Popes until 1545, when Paul III. made it, as well as Piacenza, over to his natural son, Pier Luigi Farnese, with the title of duke. Little of its mediæval character remains, except in the fine group formed by the *Duomo* and the *Bap-*

tistery. In 1815, the Vienna Congress assigned the Duchy to Marie Louise, Ex-Empress of France, and in 1859 the widow of Charles III. was obliged to give it over to the King of Italy. The town is said to have been called *Parma* from its similarity to the form of a shield. But the torrent *Parma*, which runs through the city, crossed by three bridges besides the rly. bridge, most probably gave its name to the buildings which arose upon its banks. When the city was under the authority of the Popes, it was represented by a female figure sitting on a pile of shields, and holding a figure of Victory, with the inscription of *Parma aurea*. Parma suffered from an earthquake in 1832.

The *Via Emilia* (Strada Maestra), which divides the city into two nearly equal portions, crosses, in the centre the *Piazza Grande*, which has on the N. side the *Palazzo del Commune*, with its bell-tower and a statue of *Correggio*, erected 1872.

Plan for Visiting the Sights of Parma in a day, and in topographical order. (The objects between brackets are of minor importance.)

**Cathedral*; **Baptistery*; **Ch. of San Giovanni Evangelista*; *Teatro Farnese*; *Pinacoteca*; *Library*; **Museum of Antiquities*; [*Printing Office*]; **Camera di San Paolo*; [*Ch. of S. Alessandro*]; **Ch. of La Steccata*; *Piazza Grande*; [*University*]; *Ch. of the Annunziata*; *Giardino Ducale*; *Citadella*; *Stradone* and *Boulevards*.]

The **Duomo* or *Cathedral* was consecrated by Pope Pascal II., A.D. 1106; many portions are much later. The exterior of the W. front is almost unaltered. The transepts and the choir are Lombard, and the centre is crowned by an octagon tower and dome. The principal entrance, forming the central door of the façade, is in the Lombard style, and has on each side colossal lions of red Verona mar-

ble, sculptured by *G. Bono da Bisone*, in 1821, the one grasping a serpent, the other a bull. The other sculptures of this portal are by *Bianchino*, in 1493. The sun mystically placed in the keystone of the circular arch; the months represented by the principal occupations during each on either side; the hunt; the allegory of the pursuit of the soul by the fiend, over the lintel, are curious; a few Roman inscriptions are built up in the walls.

The interior, excepting some Gothic interpolations and some modern additions, is in a fine Lombard style, and the arrangement of the triforium is remarkable. The *frescoes upon the cupola were executed by *Correggio*, between the years 1522 and 1530. The subject is the Assumption of the Virgin. The painter has imagined that the octagon, or drum from which the cupola rises, embraces the space on earth in which stood the sepulchre of the Virgin; for this purpose, upon the octagon itself, from which the great vault springs, runs a balustrade, above which rises a candelabrum at each of the 8 angles, with a number of boys between engaged in lighting tapers, or burning incense and odoriferous herbs. On the balustrade, and in front of the base of the cupola, stand the Apostles, looking upwards with astonishment, as if dazzled by the great light of the celestial host who transport the Virgin; and above, Heaven appears open to receive her. The angel Gabriel descends to meet her, and the different hierarchies of the blessed circle around him. In the arches under the cupola, or on its pendentives, are represented the Four Protectors of the City of Parma—St. Hilary, St. Bernard, St. John the Baptist, and St. Thomas—attended by Angels symbolical of the virtues of the Saint, and with the emblems and ornaments of his dignity. St. John, holding a lamb—angels around, darting, as it were, through the clouds; St. Thomas, also surrounded by angels, some bearing exotic fruits, emblematical of this apostle's labours in India; St. Hilary looking down upon the city with an expression of kindness and protection;

while St. Bernard, kneeling, is imploring on its behalf. This magnificent work, which occupied so many years of the artist's life, was poorly paid for and inadequately appreciated. One of the cathedral wardens, in allusion to the fact that many more limbs than bodies are visible from below, told him that he had made a "hash of frogs"—*un guazzetto di rane*. The work is remarkable for its chiar'-oscuro, for its wonderful foreshortenings, and for the extensive range in the size of the figures, in order to convey by their perspective diminution an impression of great space. "The perspective diminution in the cupolas at Parma (to say nothing of the objects being represented as if above the eye) is extreme; so that even the principal figures are altogether subservient to the expression of space. This was the chief object; but the grandeur of form and character which the nearer figures exhibit has been justly considered to place these works far above subsequent efforts of the kind, which in the hands of the 'machinists' soon degenerated to mere decoration."—*Eastlake*.

"At first, and seen from below, this magnificent work appears extremely confused, but with great amenity of colours. This confusion is found to arise from two things: the destruction of the colours and consequent relief of the parts, and the blotches of white produced where the plaster has fallen, which I regret to say are neither few nor small. The lights, too, have doubtless changed somewhat of their tone, and become darker than they were originally. . . . The effect is extremely injured by the round window which is found in each of the eight compartments of the base of the dome, and the picture is well seen only when those lights are hidden."—*Prof. Phillips, R.A.*

The decay of these frescoes is to be chiefly attributed to the old insufficient roof over the dome, which still exists under the new leaden one, added to save the wrecks of *Correggio's* works from destruction. Their present deteriorated state has also been partly attributed to *Correggio* having used an

intonaco containing a proportion of sand. A closer inspection of them may be obtained by ascending to the roof of the ch., from four small openings in the drum of the cupola. A good aid towards their study and comprehension will be the examination of the beautiful copies of them in the Pinacoteca by the late Professor Toschi and his pupils.

The vaultings of the choir and nave are by *Girolamo Mazzola*, the cousin and scholar of Parmegianino: The sides of the nave are by *Lattanzio Gambara*, who worked here from 1568 to 1573. These frescoes are academical in treatment; they want brightness; the subjects are confused, and not well adapted for mural decoration. By *G. Cesare Procaccini* are 2 good paintings of King David and St. Cecilia. The other works of art worth noticing are:—on the wall just inside the great door on entering, a head of Correggio, the only portrait of Correggio extant; on the other side a head of Parmegianino, by *Gambara*. In the 4th chapel of the rt. aisle, several paintings of the 15th cent., relative to SS. Fabianus and Sebastian, by *Jacopo Loschi* and *Bartolomeo Grossi*, have been recovered from whitewash. The picture over the altar, of a Virgin and Saints, is by *Anselmi*. In a chapel near the door of the S. transept is a good Crucifixion with Saints, by *B. Gatti*. In this transept there is the monument of *Agostino Caracci*, who died at Parma in 1650. The cupola of this transept was painted by Correggio's son; that in the l. transept by *Sammachini*. The Valesi-Baganzola chapel, opening out of the N. aisle, is covered with frescoes of the 15th cent., by *Loschi* and *Grossi*, representing scenes in the lives of SS. Andrew, Christopher, Catherine, &c., and which are interesting in the early history of the school of Parma. The seats of the choir are finely carved, and the high altar is rich; also *obs.* fragments of a fine painted glass window, executed by *Gondrate* in 1574 from the designs of *L. Gambara*.

The inscription upon *Bodon's* tomb is cut in imitation of his printing types.

The tomb of *Bartolomeo Montini* (died 1507), by *di Grate*, should also be noticed.

Petrarch held preferment here. By his will, in which he most truly styled himself *inutile Archidiacono*, he directed that, if he died at Parma, he should be interred in this cathedral. In 1713 a cenotaph was erected in the chapel at the extremity of the rt. aisle to his memory by *Nicolo Cicognari*, one of the canons.

The subterranean ch. is large, well lighted, and supported by 28 marble columns with varied capitals. It contains some specimens of sculpture by *Prospero Clementi* of Reggio—the Altar and Shrine of *San Bernardino degli Uberti*, Bishop of Parma (died 1133). The saint is represented between angels supporting his mitre and pastoral staff. The bas-reliefs were designed by *Girolamo Mazzola*. The tomb of *Bartolommeo Prato*, erected in 1539. Two weeping figures are full of expression; the drapery is of good execution; the background is a mosaic upon a gold ground, rare in a work of such modern date. In a chapel opening on the rt. out of this subterranean ch., some early frescoes have been discovered under the whitewash; one, of the Madonna seated on a rich Gothic throne, is fine and broad in character, with the donatorio, a Bishop, on her rt. The heads of the saints in medallions round the base of the vault are good specimens of the 15th cent.

The *Campanile* is in the ordinary square form of such Lombard edifices, divided into storeys by 3 cornices, with an open belfry on the summit.

The * *Battisterio* is one of the finest in Italy. It is an irregular octagon, and entirely built of red and grey Verona marble. It was commenced after the designs of *Benedetto Antelami*, in the year 1196. The powerful and ferocious *Eccelino da Romano*, who, in the middle of the 13th cent., governed the north of Italy in the name of the Emperor, forbade access to the quarries of the Veronese territory, from which the marble for the *Battisterio* was obtained. In consequence of this and

other interruptions it was not finished until 1821, which will account for the variations in style.

It is encircled with four tiers of small columns on the outside, forming as many open galleries, which, with more observance of ancient rules than is usually found in the Lombard style, support continued architraves, the whole surmounted by a drum of 5 pilasters on each side. There are 3 elegant portals, covered with sculptures: round the base of the tower is a band of sculptures in high relief of dogs, bears, lions, centaurs, sphinxes, griffons, &c. The interior has 16 sides, from which spring converging ribs that form a pointed dome. The vault is lighted by 24 windows, the intervals covered with paintings supposed to have been executed soon after its completion or early in the 13th cent., whilst those of the niches below are of a later date, as they bear the names of *Nicolo da Reggi* and *Bartolino da Piacenza*, who lived towards the middle and end of the 14th. These paintings, arranged in rows or compartments, represent the 12 Apostles, and the symbols of the Evangelists: in the second row the Saviour in the act of benediction; the Virgin in a blue mantle, with the prophets; scenes in the history of St. John the Baptist; various saints and prophets: in the niches prophets and saints: and in the lower row histories of St. John the Baptist, especially the Baptism, and subjects from the life of Christ. Many of these paintings display a vivid colouring and a vehemence of action often carried to exaggeration. In the centre of the floor stands a very large octagonal font, cut out from one block of yellowish-red marble. It appears from an inscription cut on the rim that this font was made by *Johannes Pallassonus* in 1298. In one corner of the building is a smaller font (or, at least, what is now used as such), covered with Runic foliage and strange animals; it stands upon a lion setting his paws upon a ram. All the children born in Parma are still brought here for baptism. The stalls of inlaid wood-work were made by

Bernardino Canoccio in 1493. The Baptistery is a collegiate ch., having a chapter of six canons and a provost, besides inferior officers; its registers go back to 1459.

The **Ch. of San Giovanni Evangelista* is immediately behind the Duomo, attached to a large Benedictine monastery which dates from the 10th cent. The interior was designed by *Zaccagni*, a native architect, and begun in 1510; the exterior is later (1607), by *Simone Moschino* of Orvieto: the design is good and striking. The interior consists of a long nave and aisles, supported by fluted pilasters with Ionic capitals. The dark paintings on the vault give it a heavy look, which it has not in reality. The ch. contains *frescoes on the cupola by *Correggio*, now damaged and obscured by damp and smoke, representing a vision of St. John. He, in extreme old age, and the last surviving apostle, beholds, in a moment of ecstasy, his companions in heaven, who form a circle around their Divine Master resplendent in glory. He kneels upon a rock, his arms leaning on a book, which is supported by a number of boy-angels, of whom the very clouds are full. Each of the 4 pendentives has on it an Evangelist, with a Doctor of the Church, viz., St. John with St. Augustine; St. Matthew with St. Jerome; St. Mark with St. Gregory; St. Luke with St. Ambrose; all seated in various attitudes upon clouds, and supported by graceful children. This is a much smaller work than the Duomo, and painted some time between 1520 and 1524, when *Correggio* was only 26 years of age. The figures in the pendentives are much injured by the peeling off of the plaster: some parts appear very fine. The heads and expression of the saints in the group below are more complete and appropriate than in those of the Duomo. *Correggio* also painted the vault of the apse of the choir. When the church was enlarged in 1584 the monks thought that the frescoes could be detached, but they crumbled and broke in the operation. On that occasion was procured the

fragment of the Coronation of the Virgin, now preserved in the Palace Library. A copy made by *Aretusi* replaces the original, whilst a more accurate one by *An. Caracci* may be seen in the Pinacoteca. By *Correggio* also is a small fresco of St. John writing his Gospel. It is over a door opening out of the l.-hand transept into the monastery. The other works of art here are—in 2nd chapel on rt., the Virgin and St. Joseph in Adoration before the Infant Saviour, by *Giacomo Francia*, 1519; the figure of the Virgin adoring the Infant Saviour is good, but has been much restored, and is badly seen; so is one of the Shepherds stretching forth both arms as he hears the song of the angels. In the 4th chapel, a fine altar-piece of St. James at the feet of the Virgin, by *Gir. Mazzola*. In the 5th, frescoes by *Anselmi* on the roof, much restored. The four statues in glazed terra-cotta in the transept were modelled by *Begarelli* of Modena, and it is said from *Correggio*'s designs. They came from the adjoining monastery. The arabesques on their pedestals are by *Agresti*. The Transfiguration, at the extremity of the choir, is by *Parmegianino*. On the l. side of the ch., the Christ bearing His Cross, in the 6th chapel, is by *Anselmi*. In the 4th chapel, the Virgin offering a palm-branch to St. Catherine and St. Nicholas, by *Parmegianino*. In the 2nd, S. George and 2 saints on the arch. And in the 1st on the l. on entering the church, 2 frescoes on the arches of Sta. Lucia and Sta. Apollonia before the Virgin, by the same. The arabesque paintings on the vault of the nave are by *Anselmi*.

The *Campanile* the highest in Parma, and which is detached from the ch., was erected in 1614. It is square below, and surmounted by an octagonal lantern and belfry. From the gallery there is an extensive view over the surrounding country. The monastery is a stately building, containing three handsome quadrangles, surrounded by cloisters. The outer walls were adorned with frescoes, which have all but disappeared. The inte-

rior is traversed by 4 long galleries, which unite in the form of a cross in the centre. The greater part of the conventual buildings is now tenanted by soldiers.

The **Madonna della Steccata*, in the street leading from the Piazza Grande to the Ducal Palace, was begun about 1521, from the designs of *Francesco Zaccagni*. A figure of the Virgin painted on the wall of a house first attracted the devotion of the people of Parma; and from a palisade (*Steccato*) built round it, it acquired the name of the *Steccata*. The present ch. is in the form of a Greek cross, with a semicircular apse at the extremity of each branch. In each of the angles of the arms of the cross are smaller chapels. The chief paintings are by *Parmegianino*: Moses breaking the Tables of the Law, on the l. at the entrance to the choir; Adam and Eve, and the Sybils, and the Virtues over the organ. The Moses, Aaron, Adam and Eve, which are executed in chiar-oscuro on the soffit of the arches which form the entrance to the choir, have become so dark that it is difficult to see them; but the merit of the Moses has always been considered very great. "Parmegianino, when he painted the Moses, had so completely supplied his first defects, that we are here at a loss which to admire most—the correctness of drawing or the grandeur of conception. As a confirmation of its great excellence, and of the impression which it leaves on the minds of elegant spectators, I may observe that our great lyric poet [Gray], when he conceived his sublime idea of the indignant Welsh bard, acknowledged that, though many years had intervened, he had warmed his imagination with the remembrance of this noble figure of Parmegianino."—*Sir J. Reynolds*. Parmegianino was engaged at weekly wages by the Fraternity of the Annunciation, to whom the ch. then belonged; but being much addicted to alchemy, to which he gave his time when he should have been at work, they sued him at law, and he ran away, and died soon afterwards (Aug. 24, 1540), of trouble and vexation, in

the 37th year of his age. Upon his death, *Anselmi* was called in. His principal painting here is a Coronation of the Virgin on the vault over the high altar. He also painted the large Adoration of the Magi on the apse over the door. The interior of the cupola by *Sojaro* or *Gatti*, represents the Assumption, for which he was paid 1400 golden scudi in 1566. It is an imitation of Correggio. At the back of the altar is a Flight into Egypt, by *Fiammingo*, and in the chapels on rt. and l. are frescoes of the Nativity and of the Descent of the Holy Ghost, by *Girolamo Mazzola*. In the chapel on N. side of W. door is a good picture of the Madonna and Child between St. John the Baptist and St. Luke, attributed to *Francia*. There are some good sepulchral monuments here. In the chapels of St. Thomas and St. Paul are those of Sforzino Sforza, son of Francesco Sforza II. (died 1523), sleeping in death, his head resting on his helmet, by *Agrate*, and a bust of Ottavio Farnese (died 1567), by *Brianti*. Count Guido da Correggio, a full-length statue, rising above a sarcophagus of yellow marble, executed by *Barbieri*, about 1568. In the S. arm of the cross or chapel over the altar, in which there is a large painting of St. George by *Franceschini*, has been placed a memorial to the Duchess Maria Louisa, consisting of a group of the Dead Christ, by *Bondoni*, a native artist, and at the expense of the city. In the vaults beneath the ch. are the sepulchres of the dukes of the house of Bourbon, and of some of their Farnese predecessors. The most interesting is that of the Duke *Alessandro*; his name, *Alexander*, only appears on the sarcophagus, upon which are lying his helmet and his long-bladed Spanish rapier. The remains of the other princes are in vaults bricked up in the wall, a marble tablet recording the name of each. A small vault with a grated door contains the heart of the last sovereign, placed in a little box, on a table.

In the same street, and nearly oppo-

site the Madonna della Steccata, is the ch. of

Sant' Alessandro, erected 1625 on the site of a ch. of the 9th cent. by Margaret, daughter of Alessandro Farnese, from the designs of *Magnani*. The interior is divided into 3 parts by Ionic columns of red Verona marble. The architectural views on the roof are by *M. A. Colonna*; and the Christ conducting the Virgin to Heaven, on the cupola, is by *Tiarini* (1627). The painting over the high altar, of the Virgin giving the palm of Martyrdom to Sta. Justina, is by *Parmegianino*; the St. Bertoldi, in the 2nd chapel on rt., is by *Tiarini*.

Following the same street, and passing the theatre, we soon arrive at the Piazza di Corte, near which, in a narrow square on the rt., stands

San Lodovico, a ch. formerly attached to a monastery of Benedictine nuns, containing the monument of Count Niepperg, the second husband of Marie Louise, by *Bartolini* of Florence. The great object of attraction is the * "*Camera di San Paolo*," painted by *Correggio* about the year 1519, in the Parloir of the adjoining convent, by order of the Abbess, Giovanna di Piacenza (the keys are kept at the Picture Gallery). The vault of this room, which at the springing of the curve is perfectly square, converges in the form of a dome, divided into 16 concave compartments, supported by as many reeds, transforming the whole dome into a bower. There are also 16 openings of an oval form in this trellis-work, behind which are seen the half-concealed figures of charming children. The composition is varied in each of the ovals. They bear various symbols or attributes of the goddess, and implements of the chase. Under these medallions are 16 lunettes containing mythological subjects in chiar'-oscuro,—The Three Fates; the Suspension of Juno; Bacchus nursed by Leucothea-Lucina; Ceres; a group of Satyrs; Endymion and Adonis; Minerva; the Graces; and the like. A splendid figure of Diana in her car, setting out for the

* See L. Gruner's 'Fresco Decorations and Stuccos.'

chase, remains over the elegant chimney-piece. The circumstance that Donna Giovanna bore a crescent in her coat of arms, may have been the first motive for introducing the figure and sports of Diana into these paintings. An adjoining chamber, very similar in form, is painted by *Alessandro Araldi*, principally with groups of figures. In the 3 lunettes over each wall are different profane and Christian subjects. The roof is covered with arabesques, interspersed with portraits and small medallions; on the chimney are the arms of the abbess (3 half-moons), which are frequently introduced into the paintings here by *Araldi* and *Correggio*.

At the time when Giovanna lived great irregularities prevailed in the more opulent nunneries. The abbesses, even when untainted by grosser vices, indulged, without the least restraint, in the gaieties and pleasures of the world, setting at nought all ecclesiastical discipline. The Vatican was, however, alarmed by the progress of the Reformation; and, under the rigid Adrian VI., the nuns were commanded to observe the vows which they had made; disorders in the conventual establishments were reformed; the doors of San Paolo were closed, and the poor abbess died within a month afterwards. The paintings remained almost forgotten until about the year 1795, when the duke caused them to be examined.

The other chs. which may be noticed are:—

S. Annunziata, beyond the bridge, founded by Ottavio Farnese, contains a half-ruined fresco of the Annunciation, by *Correggio*, in a lunette. It has been engraved in *Toschi's* collection. The painting opposite to it, of the Madonna, with St. John the Evangelist, St. Bernard, and St. Francis, is by *Marchesi da Cotignola*.

S. Sepolcro, near the Porta S. Michele, leading towards Modena, a Madonna and saints, in the 1st chapel on rt., by *Parmegianino* (the celebrated picture of the Madonna della Scodella was formerly in this ch.).

S. Uldarico, S. side of the town, near the Castello, a very ancient conventual foundation on the site of the Roman theatre, the Nativity over the principal altar, by *Gir. Mazzola*.

The ancient *Farnese Palace*, called also *La Pilotta*, and the buildings connected with it, form a somewhat gloomy and rambling pile of great extent. One portion includes a cortile of fine proportions, but unfinished. It was begun by Ranuccio Farnese I., in 1597.

Entering under the gateway of the palace, by which the road passes to the bridge, and ascending the wide staircase, a rich heavy portal is seen in front. This is the entrance to the *Teatro Farnese*, built 1618, by *Aleotti d'Argento*, for Duke Ranuccio, and opened in 1628, upon occasion of the marriage of Duke Odoardo with the Princess Margaret of Tuscany. It is said to be the first theatre in which boxes as we build them were introduced. The whole is of wood, and in a most dilapidated state, rapidly verging to complete ruin. The roof has been renewed, but the decayed floors are giving way.

To the l. of the theatre are the apartments of the *Reale Accademia di Belle Arti*, founded in 1572. Of this establishment the *Galleria* or

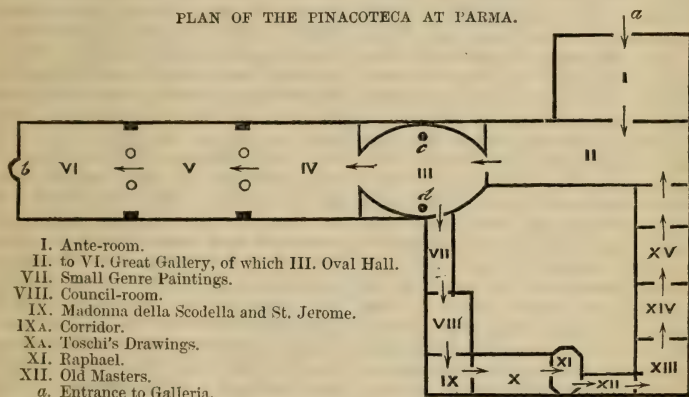
*PINACOTECA forms a portion. The collection occupies a series of 14 rooms or divisions, and contains nearly 600 pictures, several of the highest importance. Open daily from 10 to 4 (admission 1 fr., Catalogue, 50 cent.).

Entering from the great staircase, a vestibule (I.) contains some modern works of Parma artists, of little interest. The *Great Gallery* beyond is divided off into 5 portions. In the 1st division (II.) are the oldest paintings. A Madonna with St. Catherine, attributed to *Luca da Parma*. A Virgin Enthroned, by *Jacopo da Luschì* (1471). Two similar subjects, by

Temperello (1499). A good Annunciation, by *A. Araldi*. *Correggio's* fresco of the Virgin, called **La Madonna della Scala*, painted originally over the town gate of San Michele, "one of the most beautiful of Correggio's motives; heads and hands wonderfully arranged, which is not usually his strong point."—*Cic.* A Virgin and Child with St. Jerome and St. Benedict, by *Parmegianino*. Several paintings by *Gir. Mazzola* and *Anselmi*, excellent specimens of the school of Parma. And a Madonna and Child with San Bruno, by *Fran. Gatti*.

In the Oval Hall (III.) that follows are some works of modern artists of no great interest. Here have been placed two colossal statues in green or Ethiopian basalt—one of Hercules, the other of Bacchus and Pan; they are perhaps the largest specimens known of this very hard and rare material, and in a good style of art. They were discovered in the 17th cent., in the gardens of the Palatine at Rome, then the property of the ruling family of Parma, the Farneses. There is some resemblance to Hadrian in the face of the Hercules, as there is in that of Bacchus to Antinous.—

PLAN OF THE PINACOTECA AT PARMA.



- I. Ante-room.
- II. to VI. Great Gallery, of which III. Oval Hall.
- VII. Small Genre Paintings.
- VIII. Council-room.
- IX. Madonna della Scodella and St. Jerome.
- IXA. Corridor.
- XA. Toschi's Drawings.
- XI. Raphael.
- XII. Old Masters.
- a. Entrance to Galleria.
- b. Statue of Maria Louisa.
- c. d. Statues in Basalt of Hercules and Bacchus.

Room IV. contains some of the *chefs-d'œuvre* of this part of the gallery. The **San Vitale Madonna*, and the **Deposition*, by *F. Francia*: the first, a lovely picture, represents the Virgin and Child seated on a throne, with SS. Benedict, Placidus, Justina, and Scolastica on either side, with the infant St. John in the foreground; it is dated 1515, and long belonged to the San Vitale family. The Deposition represents the Dead Saviour on the knees of the Virgin, surrounded by saints; it is signed, but not dated. The other remarkable works here are *Ludovico Caracci's* large subjects of the Virgin carried to the Tomb, and

the Tomb found empty by the Apostles. The Dead Christ, by *An. Caracci*. A series of six copies of Correggio's magnificent frescoes in the ch. of S. Giovanni, including the justly celebrated Coronation of the Virgin, by *Ag. Caracci*. An Adoration of the Magi, by *Gir. Mazzola*. A Madonna and Child, by *Guercino*; and a good Descent from the Cross, by *Schidone*. The last division of the Great Gallery (Room VI.) contains *Canova's* sitting figure of Maria Louisa, as Concord; a curious St. Sebastian, by *Josephat Aldis*. *Parmegianino*, the Marriage of St. Catherine, a beautiful picture; *Bonifazio*, a Holy Family. St.

Cecilia, by *Procaccini*; a Holy Family, by *Ag. Caracci*; a Boy's Head, by *Gherardo delle Notti*. Apparition of the Angel to the Apostles, by *Bassano*; a small Annunciation, by *Albano*; several Heads, attributed to *Spagnoletto*; a good Entombment, by *Tintoretto*.

Returning to the *Oval Hall* (III.), a door leads from it into a series of smaller rooms on the side of the river.

In the first (VII.) are some small genre paintings by *Tempesta*, *Viera*, *Canaletti*, &c. In the second (VIII.), where the Council of the Academy hold their meetings, are several portraits: Benvenuto Cellini, by *G. C. Amidano*; Ag. Caracci, by himself; Alessandro Farnese and his Wife, by *Gir. Mazzola*; Petrarch, by *An. Caracci*; a Girl, by *Vigée Lebrun* (d. 1842); Man's portrait, by *Brusaporci*; Man's portrait, by *Pordenone*, &c. From here we pass to the first room of Correggio's *chefs-d'œuvre* (Tribuna or Sala IX.). Here is the ***Madonna della Scodella*. A Flight into Egypt, deriving its name from the *scodella*—the small dish or bowl which the Virgin holds in her hand, the armorial bearings of the Scutellari or Scodellaris, for one of whom it was painted. Vasari calls this picture "divine." "The dreamy lights in the mysterious wood, the charming heads, and the indescribable beauty of the whole treatment, cause us to forget that the picture is essentially composed for the colour, and is exceedingly indistinct in its motives."—*Cic*.

The picture called the ***St. Jerome* bears that name in consequence of his being the most remarkable figure in the group, of which the centre is formed by the Madonna and Child: St. Mary Magdalene is opposite to St. Jerome, kissing the feet of the Infant. This fine painting was ordered by a widow lady, Briseis Bergonzi, who, in her contract with Correggio, made her stipulations as to what she was to have for her money with the utmost minuteness. The price was 47 sequins—about £22. Correggio was employed during six months in the widow's house painting the pic-

ture, and, when it was finished, she was so well satisfied with it that she gave him, besides his board, two cartloads of faggots, a quantity of wheat, and a pig. The widow bestowed the painting upon the Convent of St. Anthony at Parma in 1527; and it speedily acquired an European reputation—so much so, that Don John V. of Portugal in 1549 offered, it is said, as much as 460,000 frs. for it, a sum which appears incredible. The magistrates of Parma gave notice to the duke, and he stopped the bargain by removing the picture and placing it in the cathedral. Here it continued till 1756, when a French painter obtained an order from the reigning duke to make a copy of it. The chapter made some difficulties, upon which the duke sent a file of grenadiers and removed it, and after a lapse of a year placed it in his newly-founded Academy, paying at the same time the Prior of S. Antonio 1500 sequins in compensation. It was one of the earliest works of art carried off by the French. The Virgin is lovely; gentleness and entire devotion reign throughout her figure; but the children's heads are slightly exaggerated. The colouring is exquisite. "The angel next to St. Jerome is extremely beautiful; other portions are, however, not quite free from affectation."—*Kugler*. "The attitude of St. Jerome is affected and insecure, Correggio is never happy in grand things: the child who beckons to the angel turning over the book, and plays with the hair of the Magdalen, is inconceivably ugly."—*Cic*. The Italian writers upon art often call this picture "*Il Giorno*," from the wonderful effect of bright daylight which it exhibits, thus placing it in contrast with his "*Notte*" at Dresden. This room, and the adjoining corridor, are hung with elaborate drawings of some of Correggio's great works in Parma. They were made by *Toschi* and his pupils for the purpose of being engraved; and the traveller will do well to study them here at his ease, before examining the originals, so much injured and effaced.

Room X. Stanza del S. Placido) contains — *Correggio's* Martyrdom of SS. Flavia and Placidus. "A fatal picture, whose worst qualities have found only too great response among the painters of the seventeenth century."—*Cic.* Here is also **Leonardo da Vinci*, a bold sketch of a female head. Portraits by *Holbein* (Erasmus) and *Vandyke*. And *Correggio*, portrait of an Egyptian (?).

Room XI. (Stanza del Raffaello). Here is the so-called *Raphael's* Jesus Glorified, with the Virgin and St. Paul on one side, St. John the Baptist and St. Catherine on the other. It was much restored at Paris, and Passavant speaks very doubtfully of its originality, and thinks it is the work of some clever scholar of Raphael. Its early history is quite unknown, and it cannot be traced beyond the last cent.

In *Room XII.* are—*Mantegna*, the Martyrdom of St. Christopher, and paintings of the school of Giotto, one in tempera by Giotto himself.

In a room near this have been placed about 30 pictures of ancient date, chiefly of the 14th cent., brought from the apartments of the Court, amongst which are worthy of notice — the Death of the Virgin, attributed to *Giotto*; Saints, by *S. Memmi*; a St. Vincent, by *Starnina*; the Virgin Enthroned, and several Saints, by *Orcagna*.

The *Biblioteca* occupies a part of the same building. This library was founded by Duke Philip of Bourbon in 1769, and is said to contain 140,000 vols. It possesses the very valuable Hebrew and Syriac MSS. of De Rossi, an eminent Oriental scholar, bought by Maria Louisa for 100,000 frs., as well as his printed books. It is altogether well selected, and is much frequented by readers, who have access to it daily from 10 to 3. Amongst the literary curiosities are—Luther's Psalter, with many autograph notes of the great Reformer; evidently the copy from which he worked in making his translation of the Bible. A very

beautiful MS. of Petrarch, which belonged to Francis I., and a Virgil with MS. annotations, both found amongst his baggage at the battle of Pavia. The autograph collections of the great anatomist Morgagni. A map of the world made by Pizzicagni in 1367. The Koran found in the tent of the Grand Vizier Kara Mustapha, after the raising of the siege of Vienna. A MS. on the purity of the Virgin, of the 15th cent., with miniatures. The *Heures* which belonged to Henry II. of France, in each page of which is the emblem of Diana of Poitiers. Autograph letters from Voltaire, Galileo, Prince Eugene of Savoy, Emanuel Philibert, and of General Bonaparte to the Duke of Parma. In its second great hall is the **fresco of the Incoronata*, painted by *Correggio*, and removed from the demolished tribune in the ch. of San Giovanni: it represents the Saviour placing on the Head of the Virgin a Crown of Stars. In a room opening out of the first hall are preserved the *matrices* of all Bodoni's types, 52,000 in number; and in another hall of the Library, a series of paintings from the Divina Commedia, by Scaramuzza, a Parmesan painter (1857). Attached to the Library is the rich collection of *engravings*, said to contain 85,000 specimens, of which a large proportion (60,000) were purchased of Massimiliano Ortalli, by Maria Louise, for 45,000 francs.

The **Museum of Antiquities* (open daily, 10 to 4 p.m.) is entered from the first landing-place on the great staircase. It has been formed for the most part by objects brought from Rome by the Farnese princes, by several discovered at Velleia in the last cent., and by some found amongst the ruins of Roman Parma. It consists of 4 rooms. In the first are numerous Roman inscriptions; one, dedicated by the *Respublica Velleiata* to a certain Proconsul Cœlius Festus, its benefactor, will be found locally interesting. The *Signa Tegularia*, or inscriptions in relief on bricks, are numerous: one of A.U.C. 685 records the names of the Consuls, Q. Hortensius and Quintus Cœlius. *Room II.*

contains chiefly bronzes, many from Velleia, the most important being the great **Tabula Alimentaria* of Trajan, or the decree for the distribution of his gifts towards the maintenance of the children of the poor. He gives the sum of 1,144,000 sesterces, to be invested in lands, of which the proceeds are to be employed in maintaining 245 males and 45 females, all to be legitimate, together with one *spurius* and one *spuria*; every boy was to receive 16 sesterces by month, and every girl 12, but the *spurius* and the *spuria* only 10 each. It appears that the whole sum invested produced about 5 per cent. The *Tabula* is nearly 12 ft. in length by about 5 in height; the writing is in 7 columns. The names and situation of the lands are given, thus rendering it an interesting memorial of local topography.—Another inscription contains fragments of the laws to be observed in Cisalpine Gaul.—A small statue of a Drunken **Hercules*, on the marble pedestal of which is engraved a dedicatory inscription to the demi-god by a certain Demetrius.—Three graceful statuettes of Mars, Apollo, and Bacchus.—A small statue of a Victory.—A full-sized gilt bust of Hadrian, and another of a Young Man with glass eyes; and numerous articles of domestic use. *Room III.*—Some Egyptian articles; fragments of Comic masks in marble, from the ruins of the Roman theatre, discovered in 1843, near the ch. of S. Uldarico, at Parma; two busts of Vitellius, from Rome; and a mutilated statue, called Agrippina, from Velleia. *Room IV.* contains the collection of *Coins* and *Medals*, numbering nearly 30,000; four good draped Senatorial statues in marble, two with their heads perfect, from Velleia; a few Græco-Siculan Vases: and an interesting series of gold ornaments, chains, bracelets, &c., discovered in 1821 in digging the foundation of the new theatre; with gold coins from the reign of Nero to that of Gallienus. The Colossal Bust of Maria Louisa in this room is by *Canova*.

The *Typografia del Governo* (in the

Farnese Palace, below the Galleries) is known to the bibliographical world as having been under the direction of the celebrated Bodoni. Among his collections may be seen various fine specimens of typography, and different methods of printing music. These, as well as the models or matrices of his types, have been deposited in a room set apart for the purpose in the Library.

The *Teatro Nuovo*, close to the Ducal Palace, opened in 1829, is a very showy building within. It cost 2,000,000 *lire*.

The *University*, not far from the Piazza Grande, in the ancient College of San Rocco, which belonged to the Jesuits, contains the different schools, of which the medical has attained a high reputation, an astronomical observatory, and a cabinet of natural history. The average number of students of late years has been between 300 and 400.

The *Botanic Garden* is not far from the *Citadel*, on the S. side of the town, from which extends the *Stradone* (or fashionable *promenade* during the fine season), to the *Boulevards*, which run along the ramparts on the eastern side of Parma.

The *Giardino Publico*, formerly *Ducale*, is in the old-fashioned French style, with a half-deserted look. The grounds are extensive, and are open at all times. They are most easily reached by crossing the bridge from the Farnese Palace.

Here is the *Palazzo del Giardino*, which was built by Ottavio Farnese, but altered and enlarged in 1767. It is partly stuccoed, and looks unfinished, but contains some curious frescoes, which about a century ago were covered with paper-hangings. Parts were uncovered by the French several years ago, others more recently; some are still concealed. The frescoes in one room are by *Agostino Caracci*; but were left unfinished by him, as we learn from an inscription, which says that it is better to see them unfinished by his hand than finished by any other. They represent the Rape of Europa, the Triumph of

Venus, and the Marriage of Peleus and Thetis, in three large paintings occupying three sides of the room. On the window side is Apollo and Daphne. In the centre of the ceiling are three Cupids, and other subjects in lunettes above the four sides. "Although slight and coarse in execution, the classical stories they represent are pleasingly told, and with much poetic feeling; particularly that one of Peleus and Thetis, where the coy modesty of the lady, the enjoyment of the Cupids, and the general languid voluptuousness are successfully treated."—*C. W. C.*

A second room is decorated with allegories representing various scenes of enjoyment; one the palace of Armida, with its columns and walls of crystal, like the *Palais de la Vérité* of Madame de Genlis, through which the figures are seen. A third room contains mythological subjects. There is also a large collection of portraits of the members of the houses by which Parma has been ruled, but which have little merit as works of art.

The fortress of *Canossa* may be visited from Parma, though the distance from Reggio is somewhat less, see Rte. 35.

There are some mineral waters in the vicinity of Parma, enjoying a local celebrity, and much frequented in summer. Those of *Fabino* are sulphureous: those of *Saleo Maggiore*, saline, and containing iodine; both about 2 hrs. distant. Those of *Tabiano* are saline with iodine (*Inn*: Pando's).

Diligence daily to Sarzana by Pontremoli (Rte. 34); daily to Mantua in 6½ hrs.; also to Cremona.

ROUTE 34.

PARMA TO SARZANA, BY PONTREMOLI.

Parma to
Fornuovo.
Berceto.
Pontremoli.

Terra Rossa.
Sarzana.

Diligence daily, except Sunday, in 18 hours (20 frs.); carries the mails.

The road is kept in tolerable repair, but is heavy in winter, and at all times dull until it reaches the summit of the Apennines. There are no post-horse stations on it. This road was much frequented in the middle ages by persons going to Rome from countries beyond the Alps; hence the names then given to it of *Strada Francesca* and *Romea*. Anciently a branch of the Via Clodia appears to have traversed this pass.

This route, perhaps the least interesting over the Apennines in a picturesque point of view, may prove convenient to persons desiring to reach the baths of Lucca, sea-bathing at Spezia, &c., from Lombardy, without going round to Bologna on the E., or by Genoa on the W. The only tolerable sleeping-place is at Pontremoli, which may be easily reached with vetturino horses in a summer's day from Parma.

Collecchio, a village pleasantly situated near the commencement of the hilly country; there is a good Gothic church with a baptistery here. From Collecchio the road runs along the hills which bound the valley of the Taro, gradually approaching that river, to

Fornuovo (Forum Novanorum), at the foot of the Apennines, on the rt. bank of the Taro, at its junction with the *Ceno*, a considerable stream flowing from the W.S.W. There are many vestiges of Roman antiquities in the walls of the principal church and some of the adjoining houses. The church is rather a good Lombard structure;

on the façade are some curious bas-reliefs, particularly one representing the Seven Mortal Sins. There was a battle fought here in 1495 between Charles VIII. of France, on his return from Naples, and the Italian confederates under Francesco Gonzaga, Marquis of Mantua, when the latter were defeated with great loss, although numbering more than fourfold the victorious army. The roads leading from Parma to *Borgo Taro* and *Bardi* separate at Fornuovo. There is an indifferent *Inn* here (*Albergo Reale*); the people civil. The road begins to ascend rapidly after Fornuovo, over a spur of the Apennines separating the Taro and Bagnanza valleys, winding round the high hill of *Monte Prinzera*, and passing through the villages of *Piantogna* and *Cassio*.

Berceto (*Inn*: *Albergo Reale*, very poor; the diligence and vetturini generally stop here)—a picturesque ancient town in the midst of the mountains. The ch. is a Gothic building; the piazza in front, the fountain, and the whole scene around, are singular; this is the last town before crossing the Apennines. The road hence ascends the Bagnanza torrent to the wild and desolate *Cisa Pass*, at an elevation of 3420 Eng. ft. a. s.; it is supposed that it was by this pass that Hannibal penetrated into Etruria, after having defeated Sempronius on the Trebbia. We here enter the province of *Upper Lunigiana*. The road descends rapidly by *Monte Lungo* and *Mignenza* on the Magra, the rt. bank of which it follows to

Pontremoli (*Inn*: *Il Pavone*, although not over clean, it is a tolerable house, with civil people, and the best stopping-place between Parma and Sarzana). This city, of 3400 inhab., which derives its name probably from a shaky birdge over the Magra (*Pons tremulus*), offers a striking contrast to all the traveller has hitherto seen. He finds himself amongst a new race, and many buildings have a distinct character. Situated in a triangle formed by the junction of the Magra and Verde torrents, it consists of an upper

and lower town, the former surrounded by massive and picturesque fortifications. Pontremoli having been the key to one of the most frequented passes of the chain between Tuscany and Lombardy, has repeatedly changed masters. Some of the old towers were raised in 1322 by Castruccio, the lord of Lucca; others by the Genoese, when they held possession of the Lunigiana. It also belonged for a time to Milan, as the armorial bearings of the Sforzas show. The lower town of Pontremoli has a more modern aspect; the Duomo, unfinished, was begun in 1620. La Sta. Annunziata in the S. suburb was built in 1471; within stands a small octagonal temple of white marble and good workmanship. The other churches are modernized. Pontremoli is 23 m. from Carrara.

The road, on leaving Pontremoli, runs parallel to, but at some distance from the Magra, which is joined at *Villafranca* by the *Bagnone* torrent; remains of castles are scattered over the country.

Filattiera, between Pontremoli and Villafranca, has an old castle, once belonging to the Malaspinas, the feudal lords of the Lunigiana.

Terra Rossa (no *Inn*), near the junction of the *Coviglia* and *Tavarone* torrents with the Magra, both of which must be crossed on leaving it for Sarzana. Do not let travellers allow themselves to be imposed upon by the people offering assistance to cross these torrents, as it is unnecessary. A new road has been recently opened from Terra Rossa to Sarzana by

Aulla (the Papagallo, a poor cabaret, outside the gate, is kept by civil people); the country as far as Aulla is beautiful. After leaving this town the Auletta torrent is crossed in a ferry-boat, the landing from which is bad for carriages on both sides.

Sarzana Stat. (Rte. 13.)

[A rly. is in progress from Parma to Spezia, running nearly parallel to the preceding line of road, as far as Sarzana.]

[Travellers to *Lucca* and *Florence* need not go out of their way to *Sarzana*; after crossing the *Auletta*, on leaving *Aulla*, they may enter the former duchy of *Massa Carrara*; the carriage-road ascends for 5 m. to

Ceserano, a small town, where a road branches off on the l. to *Fivizzano*; from *Ceserano* a hilly road leads by *Terenzo* and *Tendola* to

Fosdinovo (1850 inhab.), finely situated on a projecting part of the *Apennines*, with fine views over the *Mediterranean*, the *Gulf of Spezzia*, and the shore to the eastward; myrtles grow wild in abundance between *Fosdinovo* and the plain to the S. There is a good road of about 5 m. from *Fosdinovo* to *Portone*, where it joins the high road from *Sarzana* to *Lucca*, 3 m. beyond the former.

From *Fosdinovo* a considerable ascent of nearly an hour to *Monte Girona*, and an equal distance to *Castelpoggio*, where there is a kind of *Inn* (*La Pistola*). From *Castelpoggio* the road is good and very picturesque as far as *Carrara*.]

ROUTE 35.

PARMA TO BOLOGNA BY REGGIO AND MODENA.—RAIL.

Distance, 55 m.; time, 2 to 2½ hrs.; trains, 5 daily.

Parma is described in Rte. 33.

On quitting that town, the most conspicuous buildings are the campanile of the Cathedral, a square brick tower, with a spire; the elegant bell-tower of *S. Giovanni*; and the dome of the *Steccata Ch.* Fine views of the *Apennines* in the distance in the S.

The rly. continues nearly parallel to the *Via Emilia*.

San Lazzaro; the name of this place indicates the existence of an ancient hospital. Lepers were strictly prohibited from entering the city of *Parma*, hence the necessity of this house of refuge. The *Portone di San Lazzaro*, an arch which crosses the post road on the rt., was erected to commemorate the arrival of *Margaret of Medici*, on the occasion of her marriage with *Odoardo Farnese* in 1628.

San Prospero, a village on the rt.: a mile further, we cross by a long bridge the *Enza* torrent, furious in winter, but in summer having its course marked only by a bed of stones. About a mile further on commenced the territory of *Modena*, soon after which we reach

6 m. *San' Ilario* Stat., about ½ a m. from the village of the same name. 5 m. S. of this lies *Montecchio*, the birthplace of *Attendolo Sforza*, the father of *Francesco*, the founder of the second dynasty of the dukes of *Milan*. 1 m. N. of *St. Ilario* is *Taneto*, that is, *Tanetum*, one of the Roman stations on the *Via Æmilia*.

2 m. further cross the *Crostolo*, before reaching

11 m. *Reggio* Stat. (*Inns*: *Posta*, *Giglio*), a flourishing city, containing upwards of 20,000 inhab. *Regium Lepidi* received the privileges of a Roman colony from *Æmilius Lepidus*. The devastations of *Alaric*, and the restoration of the city by *Charlemagne*, have effaced almost every vestige of antiquity. A Roman statue, of fairly good workmanship, but lacking both arms, is built into the corner of a house near the *Palazzo dei Bechi*. A statue, which is called that of *Lepidus*, is preserved in the *Palazzo del Comune*. There are several Roman inscriptions and cippi in the cortile and porticoes of that building.

The house in which *Ariosto* first saw the light (1474) is, according to immemorial tradition, one near the *Palazzo del Comune*. Some, however, maintain that *Ariosto* must have been born within the precincts of the citadel.

The house itself has no appearance of age, and has nothing but the tradition to render it remarkable.

The *Duomo* is of the 15th cent. The façade, which is unfinished, is ornamented with marble columns, and recumbent on the pediment of the great door are statues, larger than life, of Adam and Eve, by *Clementi*. They are imitations of the "Morning and Evening" in the Medicean Chapel at Florence. There are also statues of SS. Chrysanthus and Darius, the patron saints.

Within the Cathedral are several other works by *Clementi*: the *Tomb of Ugo Rangoni, Bishop of Reggio. He is represented larger than life, giving his blessing. By *Clementi* also is the bronze group at the high altar, representing Christ Triumphant, and the statues of Saints Prosper, Maximus, and Catherine in the choir. *Clementi* himself is buried in this cathedral, under a monument, with a bust by his pupil *Pacchione*, who was both a sculptor and an architect. In the chapel l. of choir is the tomb of Bishop Spanus, 1508. In another chapel is a statue of Bishop Ficarelli, who died in 1825. It is above the ordinary run of modern provincial sculpture in Italy. Another monument is that of Francesco Marin d'Este, late Bishop of Reggio (d. 1820). He left all his property to the cathedral.

**Madonna della Ghiara*. The plan of this ch. is a Greek cross, and it has 5 cupolas. It was begun in 1597 from the designs of *Balbi*, and completed by *Pacchione*, who added the vaulting of the cupola. The architectural details are good. The interior is covered with frescoes. Upwards of 200 compartments are thus decorated, and in good preservation. One series is by *Luca Ferrari* (1605–1654), a native of Reggio, the disciple of Guido. Amongst these are several Scripture histories, which, like all the paintings throughout the ch., are explained or allegorised by short mottoes; as, for example, Rebecca at the Well, "*Hausit aquas ingaudium de fonte Salvatoris*." Another series is by *Tiarini*, of Bologna (born 1577, died 1668). This

painter, who lived during the greater part of his life at Reggio, was in some respects formed by the Caracci, yet preserved a distinct character. His compartments also are Scripture histories, intermixed with devices. A third series is by *Lionello Spada* (1576–1622), a friend, and yet in some degree a rival, of *Tiarini*, to whom he was superior in colouring but inferior in design. *Spada* was here in direct competition with *Tiarini*, and his series contains some of his most carefully executed works. By *Desani* (1594–1657), a pupil of *Spada*, and who established himself at Reggio, is a series of figures, representing eight religious orders, with the virtues supposed to belong more particularly to each. By *Gavassetti* (died 1628), several Prophets and Virtues. A Crucifixion, by *Guercino*, seems a fine picture, but it is dirty and ill seen. The original *Madonna della Ghiara*, once an old painting upon a garden wall, has long since perished. The present one was painted in 1573, and placed in a magnificent shrine or altar, with beautiful lamps of silver suspended before it. The tomb of Maria Teresa, the last descendant of the house of Cibo Malaspina, dukes of Massa Carrara, and wife of Ercole III., was erected by her daughter, Maria Beatrix, in 1820: over it is a good bust.

The ancient Basilica of *San Prospero* (which stands behind the cathedral) was entirely rebuilt in the 16th cent. Six colossal marble lions which supported the Lombard postals are still in front of the modern ch. One grasps two skulls with his hind-paws; others have the usual rams and serpents. Within, the structure is grand and regular. Fine, but damaged frescoes by *Campi* and *Procaccini*—amongst other subjects, the Last Judgment, Heaven, Purgatory, Hell—decorate the vaultings. Other paintings are by *Tiarini*. In the sanctuary are some statues, a crucifix, and massive ornaments, in silver.

Reggio has a good public library and a museum. In the latter are the collections of the celebrated *Spallanzani*, who was born (1729) at Scan-

diano, within the district. Reggio is also the country of Vallisneri, Toschi, and Paradisi. There is an active trade here in wine, silk, cheese, and hemp, so that the place has an air of prosperity. A battery built on the N. side of the town commands the line of rly.

A road leads from Reggio to the shores of the Mediterranean by the Pass of Sassalbo, Fivizzano, and Sarzana, through a country offering little interest, with only one decent resting-place, at Castelnovo nei Monti; there are no relays of post-horses upon it; it has been chiefly used hitherto by persons carrying fish from the coast to Reggio and Rubiera.

A road leads N. to Mantua by *Guastalla*. Diligence daily in 7 hrs., see Rte. 26. Another road leads N.E., 9 m. to *Correggio*, the birthplace of the painter, and also reached from Carpi Stat., on the rly. from Mantua to Modena, Rte. 26.

[About 12 m. S.W. from Reggio is *Canossa*, 1-horse carriage (10 frs.) in 5 hrs., but the last hour from *Pecorile* can only be done on foot or horseback. At Canossa the Emperor Henry IV., after supplicating during three days, barefooted and bareheaded, obtained absolution from Pope Gregory VII. in 1077. The place, formerly of some importance, is now deserted; some fragments of its walls, and a ch. dedicated to St. Biaggio, surrounded by a few cottages at the foot of its hill, alone marking the site. Not a trace remains of the ch. of St. Nicholas, where Henry had his interview with the Abbot of Cluny.]

7 m. *Rubiera* Stat., 1 m. before reaching the *Secchia*. This place, surrounded by dismantled fortifications, was a fief belonging to Bojardo, Lord of Scandiano, author of the 'Orlando Innamorato.' There are some remains of a Roman bridge over the *Secchia*.

The line continues through a plain, with many vines, but with somewhat

diminished fertility, and then runs close to the ramparts of the city on rt.

8 m. **Modena** *Junct. Stat.*, close to the new *Porta del Castello*.

Inns.—*Albergo Reale* (with Restaurant), not good; *Albergo San Marco* (and Restaurant), dirty; both in the *Corso di Via Emilia*.

Cabs.—The course: 1 horse, 70 c.; 2 horses, 90 c. For the first hour: 1 horse, 1 fr. 10 c.; 2 horses, 1 fr. 70 c. For each succeeding $\frac{1}{2}$ hour, 50 c. and 80 c. *Omnibus* 20 c.

Modena, the ancient *Mutina*, possesses nothing but the features of land and stream to recall its early history. The city is situated between the rivers *Secchia* and *Panaro*. The verses of *Tassoni* well describe the locality:—

“Modana siede in una gran pianura,
Che da la parte d'Austro, e d'Occidente,
Cerchia di balze, e di scoscese mura
Del selvoso Apeninna l'schiena argente;
Apennin, ch'ivi tanto all'aria pura
S'alza a veder nel mare il Sol cadente,
Che su la fronte sua cinta di gelo
Par che s'incurvi, e che riposi il cielo.

Da l'Oriente ha le fiorite sponde
Del bel Panaro, e le sue limpide acque,
Bologna incontro, e a la sinistra l'onde,
Dove il figlio del Sol già morto giacque,
Secchia ha da l'Aquilon, che si confonde
Ne' giri, che mutar sempre la piacque;
Divora i liti, e d'infeconde arene
Seminia i prati, e le campagne amene.”

Secchia Rapita, canto i., st. 8, 9.

[Those who wish to see everything at Modena may adopt the following itinerary: *Ducal Palace*, **Pinacoteca* and *Library*; *Public Garden*; *Chs. of S. Vincenzo*, *Carmin*, *S. Pietro*, and *S. Francesco*; **Duomo*; *Piazza Muratori*; *Ch. of S. Agostino*; *Museo Lapidario*; *Piazza d'Armi*. and *Citadel*; returning to the *Stat.* by the *Corso della Via Emilia*, and along the ramparts. Of these objects the only ones which the ordinary traveller will care to see are the *Picture Gallery* and the *Cathedral*, and these may be easily visited in an interval of 3 hours, so that those who leave *Parma* by a morning train may go on to *Bologna* or *vice versa*, without stopping the night at *Modena*.]

The city, which contains about 57,000 inhab., was once fortified, and

the ramparts offer a pleasant walk. The views of the Apennines from them are fine. There is a small but pretty *Public Garden* at the E. angle of the city, where a military band plays on Sunday in summer.

From the Rly. Stat. the city is entered by a broad and stately avenue, the *Corso Vittorio Emanuele*, leading to the Palazzo Reale. Another broad street, the *Corso di Via Emilia*, traverses the city from E. to W.

The **Duomo* or *Cathedral* stands near the middle of the city.

"This is a building of extreme historical and architectural value, and has fortunately been left with so few alterations that we can make out its history with fair certainty. The ground-plan consists of a nave with aisles terminated at the E. end by three semicircular apses. There is a sacristy on the N. of the choir aisle, and a tower to the N. of this. There are 2 doorways on the S. side, 3 at the W. end, and 1 on the N. side. A grand crypt, with arches on slender shafts, occupies the whole space under the E. bay of the ch. The access to the choir from the nave is by stairs against the aisle walls, in the same position as at San Zenone, Verona. Here the stairs and their handrails are not later than the 13th cent. The choir is divided from the aisles by screens of the same age. The cathedral is said to have been founded in 1099, but an inscription on the S. wall gives the date of the consecration of the building by Pope Lucius III., in July, 1184. I believe that the former date represents the age of the plan, and of most of the interior columns and arches still remaining, but that before the later date the whole exterior of the cathedral had been modernized, and the groining added inside. The work of both periods is extremely good and characteristic. The columns of the nave are alternately great piers and smaller circular columns of red marble. The great piers carry cross arches between the groining bays, and each of those in the nave is equal to 2 of those in the aisles. The main arches and the

triforium openings of 3 lights above them, are seen both in the nave and aisle, the vaulting of the latter being unusually raised. There is also a plain clerestory, and the vaults are everywhere now quadripartite. The outside elevation of the side-walls is very interesting. Here we seem to have the old aisle wall with its eaves-arcade raised in the 12th cent., with a deep arcade in each bay enclosed under round arches, which are carried on half columns in front of the buttresses or pilasters. They make the side-walls very rich in their effect, independently of the 2 porches, a projecting pulpit and various bas-reliefs inserted in them."—*G. E. Street*.

The portals exhibit ornaments and bas-reliefs of different periods, from the 12th down to the 14th cent.

The sculptures on the doorway of the W. façade are extremely rude, and represent Adam and Eve, the Creation of Eve, the Fall, and other Scripture histories. A city walled and turreted, assailed by knights with the pointed shields and conical helmets of the 11th cent., and whose names are written in barbarous characters. Over the head of one of the figures, at one of the side-doors, appears the name of *Artes de Bretaniâ*. Some ancient Roman inscriptions and tombs are built into the façade.

The S. side of the *Duomo*, which overlooks the market-place, has a double deep portal, with very ornamental sculptures round the door. At the S.E. extremity of this side of the ch. are four bas-reliefs representing events in the life of S. Gemini-anus; amongst others, his Expelling the Devil from the Daughter of the Emperor Jovinian; they were sculptured, as we see by an inscription, in 1442, by a certain *Augustinus de Florentiâ*. The marble columns in the ch. itself have capitals approaching Corinthian. The paintings in the *Duomo* are in general below mediocrity. An altar-piece in the 2nd chapel on l. is in the style of the Renaissance, in terra-cotta, with abundance of curious small statues. Another altar-piece, in 3rd chapel on

l., contains the earliest known specimen of Modenese art. It is by *Serafino dei Serafini* da Modena, and was executed 1385. It is hard and dry, and more than usually Byzantine. 4th chapel l., Madonna with Saints, by **Dosso Dossi*. The pulpit is of marble, sculptured, 1322, by *Tomaso Ferri*, called also T. da Modena; the small statues on it are of a subsequent period. The choir-screen, of red marble, consists of a range of coupled columns supporting a cornice. The *tarsia*-work of the stalls in the choir, executed in 1465, is worthy of notice.

Near the sacristy, in a niche behind and above an altar, is a good group of the Nativity, in terra-cotta, by **Antonio Begarelli* (1518). So many of the works of this artist have perished, that this is kept shut up, but it will be shown by the *sacristano*.

The *tombs* in this cathedral are interesting. Several, belonging to the Rangoni family, are of a good period of art. That of Claudio Rangoni, on l. of the choir, designed by **Giulio Romano*, consists simply of a sarcophagus beneath a canopy. Two angels, supporting a tablet on which the letters I.H.S. are inscribed, and a similar one below, constitute its only ornaments. Claudio, who died 1537, at the age of 29, succeeded his father, Francesco Maria, as Count of Castelvetro. He was a great protector of literature, and married Lucretia, a daughter of the celebrated Pico della Mirandola, who erected this monument. The tomb of Lucia Rusca Rangoni, his mother, is even more simple—a vase resting upon a sarcophagus. This is also from a design of Giulio Romano. In a recess on the l. of the upper ch. is a monument to Ercole Rinaldo, the 13th and last duke of the House of Este in the male line. Deprived of his dominions at the French invasion, a principality was created for him in the Brisgau, but he would not accept this compensation, and died as a private individual at Treviso, 14th Oct., 1803. He married Maria Theresa Cibo, Sovereign Princess of Massa Carrara, the last heiress of the House of Cibo Malaspina. They had an

only child, Maria Beatrix, who married the Archduke Ferdinand of Austria. The duchy of Modena had been previously secured to her by the treaty of Versailles. She died at Vienna, 1829, at an advanced age. The last deposed sovereign of Modena, Francesco V., is her grandson. Her monument is by Pisani, a Modenese sculptor. Behind the altar of the crypt is the tomb of St. Geminianus.

The **Campanile*, or *Ghirlandina*, as it is called, from the bronze garland which surrounds the weathercock, is 315 ft. high, and is one of the 4 towers of which the N. of Italy has reason to be proud. There are 6 stages with round arches, and above are 2 octagonal stages, the lower of which was finished in 1315, by *Enrico da Campione*. A modern spire crowns the whole.

In this tower is preserved, suspended by an iron chain, the old worm-eaten *Secchia*, or wooden bucket taken by the Modenese from the Bolognese in the battle, or rather affray of Zappolino, Nov. 15, 1325; it was deposited here by the victors, the *Geminiani*, as a trophy of the defeat of the *Petroniani*, with wonderful triumph, as described by *Tassoni*:—

“Quivi Manfredi in su l’altar maggiore
Pose la Secchia con divozione:
E poi ch’ egli, ed il clero, e Monsignore
Fecero al Santo lunga orazione,
Fu levata la notte a le tre ore,
E dentro una cassetta di cotone
Ne la torre maggior, fu riserrata,
Dove si trova ancor vecchia e tarlata.

Ma la Secchia fa subito portata
Ne la torre maggior, dove ancor stassi
In alto per trofea posta, e legata
Con una gran catena a curvi sassi.
S’ entra per cinque porte ov’ è guardata,
E non è cavalier, che di là passi,
Nè pellegrin di conto, il qual non voglia
Veder sì degna e gloriosa spoglia.”

Secchia Rapita, Cant. i. 63.

The Modenese and Bolognese were respectively called *Geminiani* and *Petroniani*, from their patron saints Geminianus and Petronius. At the N. base of the cathedral tower is the *statue*, erected 1860, of the poet *Tassoni*, author of the ‘*Secchia Rapita*.’

W. of the Corso di Via Emilia is a statue of *Muratori*, the historian, erected 1853. He is buried in the

Ch. of *S. Agostino*, near the gate leading to Reggio. The neighbouring large palace, called the *Monte dei Pegni*, contains the offices of the charitable establishments of the city. Under the porticoes round the court, and on the ground-floor, have been arranged a series of Roman and mediæval monuments and sculptures which constitute

The MUSEO LAPIDARIO. There are a good many Roman inscriptions and several huge mediæval sarcophagi, the greater number from desecrated chs. Here also is the remarkable group of the Deposition from the Cross, in painted terra-cotta, by *Begarelli*, removed from *S. Agostino*. The figures, as large as life, are full of animation. "If this clay could become marble," exclaimed Michael Angelo, "woe to the antique!"

S. Domenico, near the Palace, was the Court church.

In *Sta. Maria Pomposa*, the bust of Sigonius and a group of the Holy Women with the Dead Christ, are by *Ant. Begarelli*.

S. Vincenzo contains the tomb of the late Duchess of Modena, a work of merit, by *Mainoni*, and tombs of other members of the ducal family.

S. Pietro, at the S. extremity of the town, has a well ornamented brick façade. The spacious interior has 5 aisles. At the 3rd altar on rt. is an Assumption by **Dosso Dossi*, and at the last on the same side a fine terra-cotta group executed by *Antonio* and *Luigi Begarelli*.

S. Francesco, at the W. angle of the town, contains a Descent from the Cross in terra-cotta by *Ant. Begarelli*.

The Ducal, now Royal, Palace was begun in the 17th cent. Much was added by the late Duke, and the S.W.

front is fine. It contains numerous courts, with open staircases, galleries, arches upon arches, such as are seen in the background of old Italian pictures, and the

*PICTURE GALLERY (*Galleria Estense*), situated, as well as the library, in the uppermost storey of the N.W. wing; the entrance is by a side-door opening out of the Corso Vitt. Emanuele; (open daily 10 to 4, admission 1 fr.)

The grand Este Gallery was sold 1745, to Augustus III., Elector of Saxony, for only 56,000*l.*, and these 100 paintings are now the chief ornament of the Dresden Gallery.

The present collection of paintings exceeds 500, arranged in 13 rooms. Good catalogue; each specimen has attached to it the name of the artist, and the period when he lived. There is also an extensive series of original drawings of the old masters.

Passing through the anteroom (I.), we reach

ROOM II.—27. *Mantegna*: 2 Warriors and a female called Lucretia (assigned to Ercole Roberti by Crowe and Cav.)—34. *Montagna*: the Virgin with 2 Saint Johns.—36. **Fran. Bianchi Ferrari*: Annunciation.—49. *Giacomo Francia*: The Assumption.—42. **Lorenzo di Bicci*, an interesting Florentine master of the 15th cent.: a Madonna and Child.—52. *Spinello Aretino* (14th cent.): a Marriage, interesting for the costumes.—5. *B. Loschi*: a Modenese master little known out of his native district; the Madonna and Child, painted for Prince Pio di Carpi in 1515.—50. **Francesco Carotto*, of Verona, a Madonna sewing a little shirt, with needle and thimble! signed 1501.—58. *Marco Melloni*, another native painter: the same subject, painted in 1504.

ROOM III.—*Nicolo dell' Abate*: 8 Landscapes originally painted for a room in the feudal castle of the Boiardos, at Scandiano. There is another series of subjects from the *Æneid* in this room by *Nicolo dell' Abate*, also

from the Castle of Scandiano. They contain some family portraits.—66. *Correggio*: an Amoretto, under glass. The medallion on the vault, representing *Ganymede, is also by *Correggio*. It was originally in the Castle or Rocca of Novellara, from which it was removed by the late Duke of Modena. "Most masterly, though with little detail," *Cic*.

Room IV.—Chiefly subjects of the Venetian School. The five paintings on the ceiling are attributed to *Tintoretto*.—113. *P. Veronese*: Man in armour.—114., 117. *Titian*: portraits attributed to him.—125. *Par. Bordone*: the Adoration of the Magi.—128. *Paolo Veronese*: his own Portrait.—129. *Palma Vecchio*: the Madonna and Saints.—141. **Bonifazio*: the Adoration of the Magi.—143. **Cima da Conegliano*: a Deposition.

Room V.—Chiefly works of the Bolognese School.—145. **Gennari*: a Half-figure.—149. **Guido*: a Crucifixion.—163. *Guercino*: St. Peter.—164. *Lud. Caracci*: the Assumption of the Virgin.—In this room are many drawings by the old masters.

Room VI.—Chiefly of the School of Ferrara.—176. *Dosso Dossi*: the Nativity.—172. *Garofalo*: the Crucifixion; and 189, a Madonna and Saints, one of whom is San Contardo d'Este: it is one of his best pictures, dated 1532.—179, 180, *Garofalo*: Portraits. 188, 191, 193, *Dosso Dossi*: Portraits of Alphonso 1st and 2nd Dukes of Ferrara, &c.

Room VII.—*Profane subjects of the Bolognese School*, all indifferent.

Room VIII.—A large collection of Tableaux de Genre of different schools. 246. A good Teniers.—250. *Canaletto*, Piazza San Marco,—232, 251. Cattle, attributed to *Paul Potter*.—293. *Holbein*: Lady's portrait; several Venetian pictures by *Canaletto Guardi* and *Belotti*. In this room are more drawings by the old masters.

Room IX.—297. *Andrea del Sarto* (?): a Holy Family.—302. *Le Brun*: the Sons of Midian.—319. *Fr. Vanni*: the Marriage of St. Catherine.—315. *A. Dürer* (?): Virgin and Child with St. Elizabeth.—320. *Luke of Leyden*: a good Madonna and Child.—*Sassoferato*: Madonna.

Room X., GRAND HALL (SALONE GRANDE).—This fine saloon contains large paintings of different schools,—330, 342, 346. *Tintoretto*, apparently painted for a ceiling, Daphne pursued by Apollo, &c.—350. *Murillo*: Boy and Sheep.—355. *Guercino*: Marriage of St. Catherine.—365. *L. Spada*: St. Francis offering flowers to the Virgin and Child.—370. *Pomarancio*: the Dead Saviour on the Cross, with the Marys and St. John: one of the painter's finest works.—371. *Guercino*: the Madonna and Child with a Capuchin Friar.—378. *Orazio Sammachini*: Virgin, Child, and 3 saints.—375. **Guido*: St. Roch in Prison.—385 *Bern. Strozzi*: S. Francis.

Rooms XI. and XII. are devoted to the Modenese masters.—391, 444, by *Donini of Correggio*.—397. *Cavedone di Sassuolo*.—400. *Carnevale*.—402, 450, 455. *Lelio Orsi da Novellara*.—420. *Pellegrino da Modena*.—404. *Gaspere Pagani*: Virgin and Child, with 5 saints: a good picture, "distinctly affected by *Correggio*, yet quite original," *Cic*.

Room XIII.—A miscellaneous collection of small pictures, several of which are excellent works.—123. *Giorghione*: Woman's portrait, resembling the so-called Fornarina at the Uffizi (by some attributed to *Palma Vecchio*, by others to *Garofalo*).—390. *Murillo* (?) an Ecclesiastic.—433. *B. Schidone*: Portraits of a young man and woman.—460, 462. *Angelo Bronzino*: Portraits of a man and one of the Medici.—461. *Correggio* (?) Boy's head, unfinished.—470. *A. Tiarini*: Man's portrait.—471. *Girolamo Mocetto*: his own portrait.—477. *G. B. Moroni*: his own portrait, 1564.—478. *Holbein*: portrait of Henry VIII.—488. *Pinturicchio*: a Madonna, formerly attri-

buted to *Raphael*.—498. *Mantegna*: his own portrait. The following are without numbers:—*Velasquez*: Francis I., Duke of Modena,—*B. Luini*: Christ as a Child.—*An. Caracci*: Boy drinking.

Room XIV.—There is a good (463) Virgin and Child here by *Schidone*, and the room contains sundry objects of vertu, carved ivories, majolicas, violins, and violoncellos, &c.

The library *Biblioteca Estense*, brought from Ferrara, 1598, by Cesare d'Este on his expulsion by Clement VIII., contains 100,000 vols. and 3000 MSS., and is well arranged (*open* daily, except from 1 Aug. to 1 Oct.). Three of the most learned men in Italy during the last cent.—*Zaccaria*, *Tiraboschi*, and *Muratori*—have been its librarians. Amongst the treasures are a Gospel of the 3rd cent., a Dante with miniature of the 14th cent., a collection of several hundred Provençal poems, &c. Attached to the library is a large collection of 25,000 coins and medals. The *Archivio Estense*, containing several important documents of mediæval history, is in another part of the palace.

Rly. to Mantua and Verona (see Rte. 26).

The *rly.* from *Modena* to *Bologna* (22 m., 5 trains daily in $\frac{3}{4}$ to $1\frac{1}{4}$ hr.) follows the line of the *Via Æmilia*, and is uninteresting. It crosses the *Paro* 3 m. after leaving *Modena*. This river formerly separated the duchy from the States of the Church. Here we enter *La Romagna*.

7 m. *Castel Franco* Stat., or *Forte Urbano*. The castle, called after *Urban VIII.*, who built it, is picturesque. The ch. possesses a dubious *Guido*. *Castelfranco* is thought to agree with the position of *Forum Gallorum*, the scene of several important actions during the siege of *Mutina*, A.U.C. 710, and particularly of the defeat of *Antony* by *Hirtius* and *Octavian*, after the rout of *Pansa*.

4 m. *Samoggia* Stat., a village situ-

ated on the river of the same name, about midway between *Modena* and *Bologna*; considered to occupy the site of *Ad Medias*, one of the stations of the *Æmilian Way*. Cross the *Lavino*; the line passes through an open and finely-wooded country, diversified by meadows and fine pasture-grounds, beyond which the hills which bound the prospect are clothed with vegetation, sprinkled with handsome villas, and cultivated to their summits.

5 m. *Lavino* Stat. $2\frac{1}{2}$ m. after leaving this cross the *Reno*. Fine view up the river into the recesses of the *Apennines*. The towers of *Bologna* now come into view, and

Monte Guardia, crowned by the well-known ch. of the *Madonna di San Luca*, is a conspicuous object on approaching the city. The remarkable arcaded walk is seen ascending to the ch. Further away on another hill is *S. Michele* in *Bosco*, now *Villa Reale*. On the rt. is the *Certosa*, now the *Campo Santo*.

6 m. *Bologna* Junct. Stat., near the city gate of *La Galliera*, where *omnibuses* for the different hotels and public carriages are in attendance. See Rte. 31.

ROUTE 36.

BOLOGNA TO FLORENCE, BY PISTOJA.—
RAIL.

Distance, 83 m.; *time*, 4 to $5\frac{1}{2}$ hrs.; *trains*, 5 daily.

Bologna is described in Rte. 31. On leaving that town the *rly.* soon afterwards crosses the *Reno*, and then, assuming a more southerly direction,

follows parallel to its l. bank. The scenery is striking, and the engineering of the line is wonderful; the rt.-hand seats of the carriage should be taken.

5 m. *Borgo di Panigale* Stat., on the plain.

2 m. *Casalecchio* Stat. The village and bridge of Casalecchio are at some distance on the l. Casalecchio was the scene of the battle in which Giovanni Bentivoglio was defeated by the army of Giau Galeazzo, on June 26, 1402. The allied army of Florence and Bologna, under Bentivoglio and Bernardo de Serres, had encamped at Casalecchio, contrary to the judgment of the latter general, who was anxious to have retired within the walls of the city. While they were waiting for reinforcements from Florence, the Milanese, under Alberigo da Barbiano, gave them battle. The Bolognese troops, weary of the tyranny of Bentivoglio, refused to fight; Bernardo de Serres was taken prisoner; the inhabitants, encouraged by the faithless promises made by Gian Galeazzo that he would restore their republic, opened the gates to the Milanese, and 2 days afterwards Bentivoglio was murdered by order of Barbiano. In 1511, Casalecchio was the scene of the victory gained by the *Sieur de Chaumont*, general of Louis XII., over the troops of Julius II., commanded by F. M. della Rovere, Duke of Urbino. It was fought on the 21st May, and was called the "day of the ass-drivers," because the French knights returned driving asses laden with their booty.

The rly. runs along the base of the low hills that border the valley of the Reno on the W., and close to the river in the narrow defile of *Il Sasso* (at the foot of a cliff overhanging the torrent), the rly. cuts through some good superpositions of the *molasse* or sands of the *pliocene* formation on the blue sub-Apennine marls.

6 m. *Sasso* Stat. The rly. follows in the main the crooked valley of the Reno torrent, the bed of which is in

summer nearly dry. The mountains on each side rise to a height of 3000 or 4000 ft., and are covered with scrubby bush. The lower parts are imperfectly cultivated, and occasionally are covered with chesnut-trees. Beyond the valley widens; the *Setta*, here nearly equal in size to the *Reno*, joins the latter from the S. There are some deep cuttings and a short tunnel before reaching

5 m. *Marzobotto* Stat., near which on rt. is the hamlet, with neat farm-buildings, in the midst of meadowlands. At the large villa of the *Aria* family are preserved several Etruscan objects of antiquity discovered in an ancient necropolis at *Misano*, between the villa and the river. There are four tunnels, and some remarkably good specimens of bridges over the lateral torrents, and embankments along the rt. bank of the *Reno*, before reaching

8 m. *Vergato* Stat. A village of 700 inhab., near the *Reno*; on leaving it, a rapid, and in the winter season a dangerous, torrent, the *Vergatello*, is crossed. The appearance of the country changes: the valley of the *Reno*, hitherto enclosed between precipitous mountains, now widens; the hills on either side becoming rounded and less precipitous. Tertiary marls and sandstones give way to calcareous rocks of the cretaceous or eocenic period.

5 m. *Riola* Stat., at the end of a tunnel 1580 yards long. On the other side of the *Reno* rise the rugged peaks of *Monte Orola* and *Monte Vigese*; at foot of the latter the village of *Vigo* was overwhelmed, in 1851, by a terrific landslip. Continuing along the l. bank of the river, the restored castle of *Savignano* is a picturesque object, in the angle formed by the junction of the *Reno* and *Limentra* on the l.; from there, crossing the *Reno* and penetrating a spur of hills by the great tunnel of *Casale*. 2858 yds. or $1\frac{1}{3}$ m. long, the traveller discovers another reach of the *Reno*, at the head of which the village of *Porretta* is seen in the distance. This part of the valley forms a picturesque amphitheatre surrounded by

verdant hills, on the summit of which are seen, on the rt., ruins of mediæval towers. 2 m. before reaching Porretta the Sella torrent is crossed. From Vergato to Porretta the rly. runs close to the river, on an almost continuous line of embankments. It crosses the Reno before arriving at

8 m. *Porretta Stat.* (fair buffet), a village of 2000 inhab., celebrated for its mineral waters and baths, which are much frequented in the summer months. (*Inns*: Locando Nuova d' Italia; il Palazzino; and several lodging-houses.) The bathing season is during the months of June, July, and August.

The waters issue from a sandstone rock of the cretaceous period, and reach the surface at temperatures varying, according to the springs, from 89° to 101° Fahr.; they contain a variable portion of sulphuretted hydrogen and carbonic acid gases, and in some localities so large a quantity of carburetted hydrogen as to make its collection profitable for lighting purposes. This application of natural gas was first made by an ingenious shoemaker, named Spiga; since which a part of the village is lighted by a lamp supplied by it. Besides these gases, the waters contain muriate, bromate, and carbonate of soda, and a peculiar pseudo-organic matter. They are used both in the form of baths and internally, and are considered to be efficacious in chronic glandular obstructions, in rheumatism, paralysis, and nervous affections generally.

During the heats of summer, Porretta, from its elevation above the sea (1130 English ft.), is cool; the situation is considered healthy; fevers, which exist lower down the valley of the Reno, are unknown here.

The *Monte Cardo*, which rises behind the village, emits carburetted hydrogen from fissures in the sandstone, which ignite on the approach of a light, as in the case of the emanations of Pietramala and Barigazzo. (See Rte. 37.) For the carriage-road from Porretta to *Pistoja*, see below.

Leaving Porretta, the railway passes

through a short tunnel. The mineral spring, called *La Porretta Vecchia*, is situated in this defile, and is principally resorted to by drinkers, the temperature being 89°. The valley then expands; woods of oak clothe the sides of the hills, the line ascending more rapidly than it has hitherto done. The Reno is crossed by a bridge—the *Ponte della Venturina*. Beyond this the rly. enters the upper valley of the Reno, a narrow gorge of 10 m., during which it penetrates through 13 short tunnels, crossing the river several times. The longest of these is *La Galleria del Balone*. At 8½ m. from Porretta we emerge into a kind of amphitheatre of hills, in which

9 m. *Pracchia Stat.* is situated; the highest point of the line is 2025 English feet a. s. During the journey from Bologna the rly. has passed through 23 tunnels, of a total length exceeding 5 m., and crossed the Reno 19 times.

On leaving *Pracchia*, the great tunnel commences through the central ridge of the Apennines: it is 2980 yds., or nearly 1¾ m., in length. On emerging from the tunnel, there is a fine view to the rt. over the Apennines. After passing a third tunnel the viaduct of Piteccio is seen some 1200 ft. below. To reach this, the rly. has to make a circuit of 10 miles round the mountain, descending rapidly all the time. There are in this part of the line 18 tunnels, two of them over ½ m. in length. On coming out of the sixth there is a fine view on the l. over the plains of Tuscany. The line continues to descend, sweeping round the mountain and passing through a tunnel of 1162 yds. to

9 m. *Piteccio Stat.* The village is seen below in the valley of the Ombrone, and the rly. is carried over one of the finest works of engineering on the line—the viaduct of Piteccio, of 18 arches in 3 ranges, high above the houses and the church tower of the village. The line of rly. continues to descend, being carried along the steep side of the mountain, with the villages and fields of the Ombrone some 300 ft. below on rt. Two other fine via-

ducts across ravines are passed. The tower on the hill to the rt. is modern, and built on the supposed site of the defeat of Catiline (B.C. 60). The rly. now reaches the plain of the *Ombro*ne, and soon passes through the mediæval walls of the city to reach

7 m: **Pistoja** Junct. Stat. (*Inn: Globo*). See *Handbook for Central Italy*.

[The following description of the carriage-road from *Porretta* to *Pistoja* may be useful to persons travelling by vetturino. It formed, until the opening of the railway, the most frequented route between *Bologna* and *Florence*. From the *Ponte della Venturina* the road strikes off to the l., ascending the valley of *la Limentra*. The ascent of the *Apennines* commences here, although for the first 2 m. it is very gradual along the *Limentra*; the road enters a deep, narrow ravine, and for the next 5 m. ascends continually, crossing the river several times, but so excellently constructed is it, and in such good repair, that it is easily surmounted. About 7 m. from *La Porretta* the torrent divides into 2 branches; at the point of junction is seen, below the road, *Lo Spedaletto*, formerly an hospice for travellers crossing this part of the *Apennines*. A well-managed ascent of about 2 m. leads from this point to the *Collina Pass*, a low saddleback over the central chain of the *Apennines*. On the summit of the pass is a large *Inn*. The most elevated point of the *Via Leopolda*, as this part of the road is called, at the *Collina Pass*, is 3350 English ft. above the sea.

The view from the *Collina Pass*, or, better still, from a point a few hundred yards lower down, is perhaps as fine as from any place in the *Apennines*, and will well repay a short delay on the part of the traveller. Looking towards the S. and *Pistoja*, you have on the rt. the highest peaks of the *Modenese* and *Lucca* mountains, generally covered with snow: the serrated pinnacles about the *Cisa* and *Abetone* passes; the mountains of *La Pania*;—to the

S.W. the *Lakes of Fucecchio* and *Bientina*, and the *Pisan* group of hills, with the upper valley of the *Ombro*ne in the fore, the valley of the *Arno* beyond, and the distant hills S. of the *Arno* in the background;—the whole valley of the *Ombro*ne, with *Pistoja* in the centre, and the chain of hills which separate it from the *Val d'Arno Inferiore* and the plains of *Pisa* on one side;—whilst the *Val d'Arno*, extending to *Florence*, and the *Apennines* of *Vallombrosa*, close the view to the E. "I seldom have witnessed a grander panorama of Italian scenery than from the *Collina Pass* on a fine clear November's evening."

About 1 m. to the rt. of the pass of *La Collina* is seen the still lower pass of *Pracchia*, one of the lowest in the central chain of the *Apennines*, under which the rly. penetrates by a long tunnel.

A rapid and well-managed descent of 6 m., by a series of zigzags, leads into the plain of the *Ombro*ne, passing rapidly through every zone of Italian vegetation, from pasturage and pines, through woods of oaks to chesnut-trees mingled with Spanish broom, and then through vineyards to olive-groves, which are here first met with by the traveller arriving from Northern Italy. From the foot of the descent, above which is seen a picturesque modern tower, supposed to mark the site of *Catiline's* defeat, a level road of 2 m., through neat farm-houses and villas, leads to the gates of *Pistoja*; $\frac{1}{2}$ m. before reaching which, are passed on the l. the handsome grounds of the *Villa Puccini*.]

The Rly. from *Pistoja* (5 trains daily in $\frac{3}{4}$ to $1\frac{1}{2}$ hr.) to

21 m. **Florence** is described in *Handbook for Central Italy*. The city is entered by the principal station behind the Church of *Santa Maria Novello*; omnibus from all the principal hotels, and cabs in attendance. *Hotels: H. de l'Arno*, on the *Lung' Arno*, in an excellent situation, good

in every respect, excellent table-d'hôte. *Hôtel de l'Europe*, clean, comfortable, quiet, and moderate as to charges, with a good table-d'hôte—the landlord speaks English; *Hôtel du Nord*; the two latter hotels are in the Piazza di Santa Trinita, the most central situation in the city, not far from the rly. stat., and close to reading-room, club, and Lung' Arno, &c., cool in the spring and summer. Baldi's *Hôtel de l'Italie* on the Lung' Arno, good but expensive. *Hôtel de la Grande Bretagne*, on the quay. *Hôtel de la Ville*, in the Piazza Manin, and on the western prolongation of the Lung' Arno; *Hôtel de New York*, in the same quarter. *Hôtel et pension de Milan*, in Via dei Cerretani, nearest to the rly. stat., very well spoken of. *Hôtel de Rome*, in the Piazza Santa Maria Novella, charges more moderate.

2nd Class Inns: *Hôtel de la Porta, Rossa*, and the *Pension Suisse*: frequented by commercial travellers and Italian families.

The hotels on the Lung' Arno are to be preferred during the winter months, on account of the sun; they have, however, few small apartments or bachelors' rooms looking south, and are inconvenient in the summer from the heat, the exhalations from the river, and the sewers which empty themselves into it, and from the greater abundance of mosquitoes. At that season the *Europe* and *Nord* are perhaps to be preferred. See *Handbook for Florence and Central Italy*.

ROUTE 37.

BOLOGNA TO FLORENCE, BY THE CARRIAGE ROAD THROUGH PIETRAMALA AND OVER THE PASS OF LA FUTA.

| | |
|-------------|----------------|
| Bologna to | |
| Pianoro. | Monte Carelli. |
| Lojano. | Cafaggiolo. |
| Filigare. | Fontebuona. |
| Covigliajo. | Florence. |

This road across the central chain of the Apennines is usually in good repair, but in many places the ascents are so steep that, in addition to the ordinary extra horses, oxen are required. The time occupied in performing the journey is from 18 to 20 hrs. by vetturino. There are no longer post-horse stations on it, and the route is now scarcely used by travellers, since the rly. has been opened to Pistoja. The scenery of this part of the Apennines is often picturesque, but they want the grandeur and boldness of the Alps.

Leaving Bologna, the road soon enters the valley of the Savena, which it crosses at St. Rufillo, rising very gradually along the rt. bank of the river, through a fertile district, and passing by the villages of Rastignano and Musiano to

1½m. *Pianoro*, situated close to the Savena, which the road quits here, and from whence the ascent of the Apennines may be said to commence. From here to *Lojano* additional horses are required, with oxen for the very steep ascents. Between this and the next station the road offers several fine points of view over the plains of Bologna and the valley of the Po.

1½m. *Lojano*. From this elevated spot the eye ranges along the chain of distant Alps, and over the vast

plain of the Po to the Adriatic, Mantua, Verona, Padua, and Bologna.

1 m. *Filigare*. 3 m. farther on is *Pietramala*. This upper portion of the Pass is much exposed to storms, and is bitterly cold in winter. About $1\frac{1}{2}$ m. E. of Pietramala is an interesting phenomenon, called "i Fuochi." It occurs in a very limited space at the base of the Monte di Fo, and consists of emanations of inflammable gas. When ignited, the flames rise about a foot from the ground, and to be seen to advantage should be witnessed by night: they burn most brightly, and rise to a greater elevation in rainy or stormy weather. Round the orifices from which the gas issues, a carbonaceous deposit like soot is formed, as occurs in an ordinary gas-burner. Volta explained the phenomenon as being due to emanations of carburretted hydrogen (coal-gas) from the subjacent arenaceous rock, which contains vegetable remains. Similar phenomena are met with in other parts of the Apennines,—at Barigazzo, Porretta, &c. (see Rte. 36). At Acqua Buja, 1 m. to the W. of Pietramala, a similar emanation of inflammable gas, passing through water, only becomes ignited on the approach of a light to the bubbles as they reach the surface.

From Pietramala a gradual ascent of 3 m., at the base of the Peaks of Monte Beni and Sasso di Castro, leads to Covigliajo. The geologist will find much to interest him in this part of the route. These mountains, which attain, respectively, elevations of 4080 and 4135 English feet a. s., are formed of serpentine, which has broken through the subjacent cretaceous rocks.

1 m. *Covigliajo*, at the foot of Monte Beni. Here is a solitary but comfortable *Inn*. From its great elevation, the climate is very cold, and warm clothing is at all seasons desirable on this journey. A further ascent of 4 m. brings us to the summit of the Pass of La Futa, the highest point of the road between Bologna and Florence, 2987 ft. a. s. From this pass which in the winter season

is at times impassable from accumulations of snow, a rapid but well-managed descent leads to

1 m. *Monte Carelli*. The road now runs on the summit of a spur of the Apennines, before descending into the valley of the Sieve, celebrated in the history of the middle ages and in Italian poetry under the name of Val di Mugello. Here a road on the rt. leads to Barberino, and thence to Prato and Pistoja. On approaching the valley of the Sieve, about 3 m. from Cafaggiolo is *Le Maschere Inn*, commanding a remarkable view. "It overlooks the brow of a mountain which, although covered with trees, is almost perpendicular; while on the plain far below lies the beautiful vale of Arno, bounded by a circle of magnificent hills, sometimes rising in acclivities, sometimes in polished knolls or bold promontories, cultivated to the very summit with the vine and olive, interspersed with fruit and forest trees, and thickly studded with villas, convents, and churches, presenting an aspect of extraordinary animation and beauty. Turning from the contemplation of this rich, lively, and cultivated landscape, to the bold country spread abroad among the Apennines behind the Maschere, you behold a prospect finely contrasting nature in all its most polished splendour with the wild and majestic grandeur of mountain scenery."—*John Bell*. The handsome villa here belongs to Count Gerini of Florence; it is reached by a fine avenue of trees from *Le Maschere*.

1 m. *Cafaggiolo*, on the rt. bank of the Sieve. A short distance beyond it the old road from Bologna to Florence, through Firenzuola and Scarperia, falls into this route. About midway between this and the next station we pass the village of Vaglia, on the Carza torrent, whose l. bank the road follows to Fontebuona. On an eminence on the l., surrounded by cypress plantations, is seen the Servite convent of Monte Senario, which forms so remarkable an object in the landscape N. of Florence. The large mediæval castle or Villa of Cafaggiolo,

formerly a favourite residence of the Medici family, and often inhabited by Cosimo Pater Patriæ, has passed by purchase into the hands of Prince Borghese of Rome.

1 m. *Fontebuona*. The ascent on leaving is very steep. A short distance beyond Fontebuona on the l. is *Pratolino*, once a favourite seat of the Grand Dukes of Tuscany, situated on the southern slopes of a hill, embosomed in fine trees. The villa, designed by Buontalenti, for Francesco de' Medici, son of Cosimo I., to receive Bianca Capello, has long been demolished. The money lavished upon its decorations, its *giochi d'acqua*, &c., amounted to 782,000 crowns—an expenditure upon which the Grand Duke Ferdinand II. gave an expressive commentary when he said that the money there wasted would have built a hundred hospitals. Besides the grottoes, fountains and labyrinths of Pratolino, there is a colossal monster, called the Statue of the Apennines, 60 ft. in height. The beauties of Pratolino and of Bianca are frequently celebrated by Tasso:—

“Dianzi all' ombra di fama occulta e bruna,
Quasi giacesti, Pratolini ascoso;
Or la tua donna tanto onor t'aggiunge,
Che piega alla seconda alta fortuna
Gli antichi giogi l' Appenin nevoso;
Ed Atlante, ed Olimpo, ancor sì lungo,
Nè confin la tua gloria asconde e serra;
Ma del tuo picciol none empì la terra.”

Rime, 360.

The rapid descent hence to Florence, along an excellent road, is one of the most interesting drives in Europe. Every eminence is studded with villas; the country, rich in vineyards and olive-groves, seems literally “a land of oil and wine”; cultivation appears in its highest perfection; the Etruscan fortress of Fiesole, consecrated by the genius of Milton, with its *Arx* now occupied by the Franciscan Convent, rises magnificently over the opposite bank of the Mugnone; and Florence, with its domes, campaniles, and battlemented towers, bursts upon the view. This approach recalls the remark of Ariosto, that if all the villas which are scattered as if the soil produced them over the hills of the Val d'Arno

were collected within one wall, two Romes could not vie with Florence.

“A veder pien di tante ville i colli,
Per che'l terren vele germogli, come
Vermene germogliar suole e rampolli.
Se dentro un mur, sotto un medesimo nome
Fosser raccolti i tuoi palazzi sparsi,
Non ti sarian da pareggiar due Rome.”

Rime, cap. xvi.

FLORENCE is entered by the Porta di San Gallo. See *Handbook for Central Italy*.

ROUTE 38.

BOLOGNA TO RIMINI [EXCURSION TO SAN MARINO], BY IMOLA, FAENZA AND FORLÌ.—RAIL.

Distance, 69 m.; *time*, 2½ to 5 hrs.; *trains*, 5 daily.

Bologna is described in Rte 31.

The Rly. runs S.E., following nearly the line of the ancient *Via Æmilia*.* The country through which it runs is highly cultivated, being one of the most productive districts in Italy. It is traversed by numerous rivers descending from the Apennines, at the foot of the last spurs of which it runs, so that during the journey the traveller will have on one side hilly sub-Apennine region covered with trees and vines, and on the other

* The *Via Æmilia*, commenced by the Consul Marcus Æmilius Lepidus (B.C. an. 87), formed the continuation of the *Via Flaminia* towards Cisalpine Gaul. The principal stations, with their respective distances, were:

| | |
|---|------|
| Placentia (Piacenza) to | M.P. |
| <i>Florentia</i> (Firenze) | XV. |
| <i>Fidentia</i> (Borgo S. Donino) | X. |
| <i>Parma</i> (Parma) | XV. |
| <i>Tannetum</i> (Taneto) | VII. |

the rich alluvial tract extending to the Po.

The Savena and the Idice (*Idex*) torrents are crossed to

10 m. *Quaderna* Stat.: the neighbouring village of S. Nicolo is supposed to stand on the ancient *Claternum*, a *Mutatio* on the Via Æmilia: further on is

5 m. *Castel S. Pietro*, a fortified town. pop. 11,000, on the Silaro (*Silarus*), erected in the 13th cent. by the Bolognese.

5 m. *Imola* Stat. (*Inns*: S. Marco, good; I Tre Mori, kept by Lama, clean). This town, on the Santerno, ancient Vartrenus, occupies the site of Forum Cornelii. It is generally considered to have been founded by the Lombards. In the middle ages its position between Bologna and Romagna made it an important acquisition in the contests for power: it was successfully held by different chiefs, and was united to the States of the Ch. under Julius II. As Forum Cornelii, and one of the stations of the Æmilian Way, it was a place of some importance; it is mentioned by Cicero, and by Martial in his 3rd Ep. :—

“ Si veneris unde requirēt,
Æmiliæ dices de regione viæ.
Si quibus in terris, qua simul in urbe rogabit,
Corneli referas me, licet, esse Foro.”

The present town, with a pop. of 28,000, contains little to detain the traveller. Among its public establishments are the *Hospital*, a *Theatre*, and a small *Public Library*, containing a MS. Hebrew Bible on parchment, of the 13th cent., much prized by Cardinal Mezzofanti.

The *Cathedral*, dedicated to S. Casianus the Martyr, contains the bodies

of that saint and of St. Peter Chrysologus, archbishop of Ravenna, who was born here about A.D. 400. Vas-salva, the anatomist, was also born at Imola in 1666. The bishopric dates from 422, in the pontificate of Celestin I.; S. Cornelius was the first bishop. Pius VII. was bishop of Imola at the period of his elevation to the pontificate in 1800, as well as the reigning pontiff, Pius IX., in 1847.

The works of Innocenzo da Imola (1494?–1550) must not be looked for in this his native town; the Palazzo Pubblico contained 2 of his paintings, but, as he lived almost entirely in Bologna, he probably found little patronage in the city of his birth.

[At *Riola*, 11 m. from Imola, in a picturesque valley of the Apennines, are some ferruginous mineral springs frequented in July and August.]

Leaving Imola, we pass the Santerno, the Vaternus of Pliny, by a handsome modern bridge. Midway between it and Faenza is

4 m. *Castel Bolognese* Junct. Stat.; the place is so called from the fortress built there by the Bolognese in 1380. In 1434 it was the scene of a decisive battle between the Florentines and the Milanese commanded by Piccinino, and the Florentines by Nicolò da Tolentino and Gattamelata. The army of the Florentines, amounting to 9000 men, was completely overthrown; Tolentino, Orsini, and Astorre Manfredi lord of Faenza, were made prisoners, together with the entire army, with the exception of 1000 horse; and what was more remarkable, only 4 were left dead on the field, and 30 wounded.

[The rly. to Ravenna branches off here (Rte. 39).] Beyond Castel Bolognese, the Senio (*Sinnius*) is crossed.

5 m. *Faenza* Stat. (*Inn*: La Corona or La Posta), pop. 36,000, occupies the site of the ancient *Faventia*, celebrated in the history of the civil wars for the victory of Sylla over the party of Carbo. A tradition says that the place derives its name from Phaeton. It is on the Lamone (*Anemo*), has several handsome

| Placentia (Piacenza) to | M.P. |
|---|-------|
| <i>Regium Lepidi</i> (Reggio) . . . | XI. |
| <i>Mutina</i> (Modena) . . . | XVII. |
| <i>Forum Gallorum</i> (nr. Castel Franco) | XIII. |
| <i>Bononia</i> (Bologna) . . . | XVII. |
| <i>Claterna</i> (Quaderna) . . . | X. |
| <i>Forum Cornelii</i> (Imola) . . . | XIV. |
| <i>Faventia</i> (Faenza) . . . | X. |
| <i>Forum Livii</i> (Forlì) . . . | X. |
| <i>Forum Populii</i> (Forlimpopoli) . . . | VII. |
| <i>Cæsena</i> (Cesena) . . . | VII. |
| <i>Ad Confluentes</i> (nr. Savignano) . . . | XIII. |
| <i>Ariminum</i> (Rimini) . . . | XII. |
| N. Italy.—1877. | |

edifices, and is built in a quadrangular form, divided by 4 principal streets which meet in the Piazza: it is surrounded by walls. Faenza is memorable in Italian history for its capture by the English condottiere, Sir John Hawkwood, then in the service of Gregory XI.: he entered the town March 29, 1376, and delivered it up to a frightful military execution and pillage; 4000 persons, says Sismondi, were put to death, and their property pillaged. Among the masters under whose sovereignty Faenza figures in the middle ages, the Pagani will not fail to suggest themselves to the reader of Dante. The poet, in the passage alluding to the Machinardo Pagano under his armorial bearings, a lion azure on a field argent, says, in reply to the inquiry of Guido da Montefeltro,—

"La città di Lamone e di Santerno
Conduce il leoncel dal nido bianco,
Che muta parte dalla state al verno,"
Inf. xxvii.

"Lamone's city and Saterno's range
Under the lion of the snowy lair,
Inconstant partisan, that changeth sides,
Or ever summer yields to winter's frost."
Cary's Trans.

Faenza was one of the first Italian cities in modern times where the manufacture of earthenware was introduced; whence the adoption of the name *faïence* for pottery into the French language. The manufacture still exists, although it has been long surpassed by the productions of Umbria and the north. Another branch of inherited industry still flourishing, is the spinning and weaving of silk: the art is said to have been introduced by 2 monks on their return from India, who erected their spinning machine here in 1559.

The *Liceo*, or College, contains some examples of *Jacomone*, a native of Faenza, an imitator of Raphael, and the supposed painter of the cupola of S. Vitale at Ravenna.

The *Cathedral*, dedicated to S. Costantius, the first bishop of the see, A.D. 313, contains a Holy Family by *Innocenzo da Imola*, and bas-reliefs representing events in the life of San

Savino, by *Benedetto da Majano*. The Capuchin convent outside the town has a good picture of the Virgin and St. John by *Guido*, which was removed in 1797 to the Louvre. *Torricelli*, the natural philosopher and mathematician, who invented the barometer, was born here, 1643, and a statue of him has been erected here.

The *Ch. of San Maglorio* has a **Madonna*, attributed to Giorgione, but more probably by *Girolamo da Treviso*.

In the *ch.* attached to the *Orfanotrofio delle Femmine* is a good picture by *Palmezzano*.

In the sacristy of the *ch.* of the *Servi* are two good frescoes by *Bertucci*.

In the *Commenda*, a *ch.* in the Borgo, is a *fresco by *Girolamo da Treviso*, dated 1533, of the Virgin and Child, SS. Mary Magdalene and Catherine, with the donatorio kneeling, a fine specimen of this rare master, and a remarkable work: a bust of St. John the Baptist, by *Donatello* (1420), which formerly belonged to the Knights of Malta, of great beauty and expression, is kept in the adjoining house of the priest.

The *Pinacoteca*, in the *Archiginasio*, near the cathedral, contains a few pictures by native artists, especially some good authentic works of the elder *Bertuccio*, a rare master; of *Guido Reni*, *Innocenzo da Imola*, *Scaletta*, *Ottaviano Pace*, *Palmezzano*, &c.

The *Palazzo Comunale* was formerly the palace of the Manfredis, lords of Faenza. Its middle window, now closed by an iron grating, is pointed out as the scene of one of those domestic atrocities which figure so frequently in the annals of Italian families during the middle ages. It recalls the fate of Galeotto Manfredi, killed by his wife Francesca Bentivoglio, a jealous and injured woman, who, seeing that he was getting the advantage of the 4 assassins she had employed to murder him, leaped out of her bed, snatched a sword, and despatched him herself. Monti has written a tragedy on Galeotto Manfredi. Lorenzo de Medici subsequently interested himself in the fate of Francesca, kept im-

prisoned by the inhabitants of Faenza, and obtained her release.

The *Zanelli Canal*, so called from Signor Zanelli, by whom it was opened in 1782, connects Faenza with the Adriatic. It commences at the Porta Pia, and, after traversing the plain for 34 m., falls into the Pò di Primaro at S. Alberto.

The country around Faenza is not to be surpassed in richness and fertility : it was praised by Pliny, Varro, and Columella, and is still the object of admiration to every agricultural traveller.

[Road across the Apennines to Florence, by Marradi and Borgo San Lorenzo. Diligence daily (Rte. 41). Diligence 3 times a week to Ravenna.]

Leaving Faenza, the Lamone is crossed, and the rly. proceeds over the plain, passing the Montone (Aries or Vernex) before entering Forlì, and which, uniting with the Ronco (*Bedesis*) near Ravenna, falls into the Adriatic soon afterwards.

9 m. Forlì Stat. (*Inn*: La Posta, in the Corso; "good and moderate."—*R. B.*). This handsomely built and well-to-do city, situated at the foot of the Apennines, in a pleasant and fertile plain, watered by the Ronco and Montone, is the capital of a province comprehending 541 sq. m., and 218,433 inhab. The city itself contains a population of 17,000. It is built on the site of the *Forum Livii*, founded by Livius Salinator after the defeat of Asdrubal on the banks of the Metaurus. During the middle ages it was a place of some importance as a free city, but at length fell into the hands of the Malatestas and the Ordelaffis. The latter, so well known in the 14th and 15th cents. as princes of Forlì, became extinct in the person of Luigi Ordelaffi, who died in exile at Venice in 1504, after having in vain offered to sell the principality to that republic. Forlì became a fief of the Church almost immediately after that event, in 1504, under Julius II. The

Ordelaffis are mentioned by Dante under the figure of the green lion borne on their coat of arms, in a passage containing an allusion to the defeat of the French army at Forlì by Guido da Montefeltro :—

"La terra, che fe' già la lunga prova,
E di Franceschi sanguinoso mucchio,
Sotto le branche verdi si ritrova."

Inf. xxvii.

"The green talons grasp
The land that stood erewhile the proof so long
And piled in bloody heap the host of France,"
Cary's Trans.

Cornelius Gallus, the poet, Flavio Biondo, the historian, and Morgagni, the anatomist, were natives of this town.

A few hrs. will suffice to see everything worthy of notice at Forlì, proceeding in the following order : *Piazza Maggiore*; Ch. of *San Mercuriale*; Ch. of the *Carminè*; the cathedral (*Duomo*); Ch. of *S. Girolamo*; *Citadel*; Ch. of the *Servi*; *Pinacoteca*, or Picture Gallery; *Ginnasio* and *Library*; *Passaggiata Publica*.

There are 3 principal squares—the fine *Piazza Maggiore* (now *Vittorio Emanuele*), in which is the ch. of *S. Mercuriale* and the *Pal. Comunale*, with a broad corso leading from it to the Porta Pia, beyond which there is a garden, terminated by a terrace, commanding a view of the Apennines—the *Piazza del Duomo*;—the *Piazza S. Francesco*, now *Garibaldi*.

There are several good palaces, particularly the *Pal. Guarini*, designed by Michael Angelo, and the *Monte di Pietà*.

In the *Casa Manzoni* is a monument to a member of the family, with a bas-relief by Canova.

The *Cathedral of Santa Croce* is celebrated for the chapel of the *Madonna del Fuoco*, forming the l. transept, almost a ch. of itself, the cupola of which was painted by *Carlo Cignani* (b. 1628, d. 1719). "He passed," says Lanzi, "the last years of his long life at Forlì, where he established his family, and left the grandest monument of his genius in that fine cupola, which is perhaps the most remarkable work of art which the 18th cent. pro-

duced. The subject, like that in the cathedral of Parma, is the Assumption of the Virgin; and here, as there, is painted a true paradise, which is admired the more it is contemplated. He spent 36 years on his work, visiting Ravenna from time to time to study the cupola of Guido in the Cathedral, from which he borrowed the fine St. Michael and some other groups. It is said that the scaffolding was removed against his will, as he never made an end of retouching and finishing his work in his accustomed style of excellence. He is buried in this chapel." A *ciborium* is shown as the design of Michael Angelo, with a *reliquary* of carved and enamelled work of the 14th cent., supposed to be the work of German artists. The cathedral is entirely restored. A considerable part of it has been rebuilt.

S. Girolamo contains in the 3rd chapel opening out of the rt. aisle the very fine picture of the *Conception, one of the masterpieces of *Guido*; it represents the Madonna surrounded by a host of angels. The first chapel on rt. is painted in *fresco by *Melozzo* and *Palmezzano*: the lower part, attributed to *Palmezzano*, is very beautiful; in the upper portion are introduced the portraits of *Girolamo Riario* and *Caterino Sforza*, dressed as pilgrims, and those of both the painters in the composition beneath. The vault and ornaments of the pilasters are very handsome: in this chapel is the tomb of *Barbara Ordelaffi* (1466), bearing a lovely effigy of that wicked woman, who is yet styled "ottima" in her epitaph. The 4th chapel has a picture over the altar of the Virgin and saints, by *Palmezzano*; the donor's portraits are supposed to be portraits of *G. Riario* and *Caterina Sforza*, with their two sons: the predella, representing the Last Supper, with beautiful figures of saints in the intervals of its 3 compartments, is by the same painter: the roof was painted by *Melozzo*: the other frescoes in this chapel have been covered with whitewash. The 5th chapel has some frescoes by *Agresti*, a native artist: the 2nd chapel on l., an Ancona of a Crucifixion, by *F. Men-*

zocchi. This ch. contains the tomb of the celebrated anatomist *Morgagni* (born here 1682, d. 1771).

S. Mercuriale, in the form of a basilica, and dedicated to SS. Thomas and Mercurialis, the first bishop of Forlì. The Capella de' Ferri has a good painting by *Innocenzo da Imola*, and is decorated with sculptures of 1536. There are also several good paintings by *Mareo Palmezzano*. Over the entrance is a curious bas-relief of the story of the Three Kings, erroneously attributed to *Sansovino*. The 4th chapel on l. contains a fine Almighty by *Palmezzano*, with 4 saints and a host of angels kneeling: under it is a good Predella, in the style of *Pinturicchio*; on the lunette over the altar is the Resurrection. In 5th chapel on rt. is a good Madonna and Child, by *Palmezzano*, with a charming landscape. The *Campanile*, a fine quadrangular brick tower with a spire, remarkable for its architecture and great height, was erected in 1180.

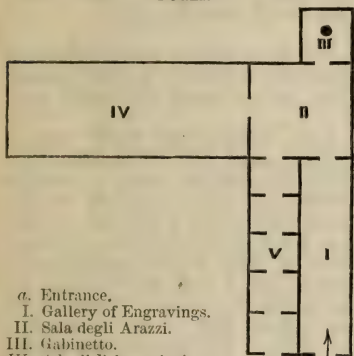
The *Ch. of the Servi*, in the Piazza di San Pellegrino: in 1st chapel on rt. is a monument with a bas-relief representing the Adoration of the Shepherds, erected during his life by *Luffio Numai*, for himself and wife, *Caterina Paulucci*. Over the altar of the sacristy is an Annunciation by *Palmezzano*, and in the Chapter-house a fresco, wrongly given to *Giotto*. The frescoes by *Agresti* here are now almost destroyed.

The house adjoining the *Spezeria Morandi* still exhibits some traces of the frescoes with which its exterior was adorned by *Melozzo*. This painter was a native of the city, and is supposed to have been a pupil of *Pietro della Francesca*. *Lanzi*, describing these frescoes, says he covered "the front of a *spezeria* with arabesques of the best style, and over the entrance a half-figure remarkably well painted, in the act of pounding drugs."

The *Pinacoteca*, or Gallery of Paintings (open daily, apply to the custode of the Library at the Collegio) in the Collegio, or *Ginnasio Comunale*, formerly a convent of missionaries in the Piazza di San Pellegrino. Many of

the paintings have been presented by noble families of the town, others procured by exchange, but some—and those perhaps the best—from the cathedral and other churches. The collection is of recent origin, and it is the only place in which the native school of art can be properly studied

GROUND PLAN OF THE PINACOTECA AT FORLÌ.



- a. Entrance.
- I. Gallery of Engravings.
- II. Sala degli Arazzi.
- III. Gabinetto.
- IV. Sala di Palmeggiani.
- V. A series of small Rooms, containing some Antiquities and objects of Natural History.

and appreciated. Entering from the principal staircase, a long room contains numerous engravings, amongst which a few by *Marc Antonio*, and some frescoes by *Agresti* from the cathedral, and by *Menzocchi* from the banquetting-hall in the Palazzo Municipale. Out of this opens the

Sala degli Arazzi (II.), so called from two specimens of Flemish tapestry. It contains several second-rate paintings, amongst which are two attributed to *Giotto*, and two others, with more reason, to *Fra Angelico*. At the end of this hall is a cabinet (III.) containing 3 portfolios of drawings and sketches by *Canova*; they belonged to Cav. Missirini, the secretary of the great sculptor, and were presented by him to the museum of his native town. On the walls are several sketches and drawings by *Carlo Cignani*, especially for the paintings which he executed in the chapel of the Ma-

donna del Fuoco in the cathedral. In the centre of this cabinet is a bust of Pino Ordelaaffi, attributed to *Donatello*. From the *Sala degli Arazzi* we enter

The Great Hall (IV.), called the *Sala di Palmeggiani*, a room nearly 40 yds. long, where are preserved the most valuable works of the collection. *Carlo Cignani*, two fine pictures of SS. Valerianus and Mercurialis, formerly in the cathedral. *Damiano di Zotto*, a little-known painter of Forlì, SS. Sebastian and Roch. *Vanni*, St. Catherine. *Tintoretto*, a portrait. *Vandi*, a good portrait of Nessoli. *B. Carulli*, Coronation of the Virgin, signed and dated 1512. *Agresti*, a Crucifixion; the head of Christ very fine. *Melozzo da Forlì*, his finest work in his native city; St. Antony the Abbot with his pig, seated between St. Sebastian and St. John Baptist: above the Almighty. *Lor. Credi*, portrait of Caterina Sforza. *C. Cignani*, St. Gregory the Great. *Felice Cignani*, his own portrait. *Carlo Cignani*, *Santa Rosa. *Cotignola*, a good St. Jerome. *Gennari*, the Virgin of the Rosary, with St. Dominick. *Albani*, *St. Sebastian. *Palmezzano*, The Annunciation, the Virgin seated under an arch; Angel presenting a lily—below, a landscape; a Madonna, in his early manner; *Christ bearing the Cross; *The Last Supper; the upper part of this painting, after singular vicissitudes and transformations, is now in the National Gallery of London; his *portrait at the age of 80; and The Flight into Egypt and the Presentation in the Temple. *Guericino*, *St. John: this picture was removed to Paris by the French.—The *Annunciation: Gabriel above—the Virgin below. *C. Cignani*, his portrait. *A. Sacchi*, St. Peter, from the Cathedral. *Modigliana*, S. Valerian and his fellow-martyrs. *C. Cignani*, a sketch for his picture of *La Notte di San. Giuseppe*.

The Citadel, called the *Rocca di Ravaidino*, on the S. side of the town, was founded by Cardinal Alborno in 1359, and enlarged by the Ordelaaffi and the Riarios (1472-1481); it is

now used as a prison. The ruined *Ramparts* recall many historical associations of the middle ages. In the 15th cent. the sovereignty of Forlì and Rimini was vested in Girolamo Riario, the nephew of Sixtus IV. He was one of the chief actors in the conspiracy of the Pazzi, and had married Catherine Sforza, the natural daughter of Gian Galeazzo, an alliance by which he secured the powerful protection of the Dukes of Milan. His enemies did not venture to attack openly a prince so protected: but at the instigation, it is said, of Lorenzo de' Medici, the captain of his guard and 2 of his own officers stabbed him while at dinner in his palace of Forlì. The conspirators threw the body out of the window, and the populace dragged it round the walls. The insurgents, having seized his wife and children, and thrown them into prison, proceeded to demand the keys of the citadel; but the commander refused to surrender unless ordered to do so by Catherine herself. The conspirators accordingly allowed her to enter the gates, retaining her children as hostages for her return; but she had no sooner entered within the walls, than she gave orders to fire on the besiegers. When they threatened to resent this by inflicting summary vengeance on her children, she mounted the ramparts and exclaimed, "If you kill them, I have a son at Imola; I am pregnant of another, who will grow up to avenge such an execrable act." The populace, intimidated by her courage, did not execute their threat, and the house of Sforza shortly afterwards avenged the indignities she had suffered. In 1499 Catherine again defended Forlì against the combined forces of France and the Church under Cæsar Borgia and Ives d'Allegre; but after an heroic struggle, in which she is described as contesting every inch of ground, retreating before her assailants from tower to tower, she was captured and sent a prisoner to Rome. Machiavelli, although the counsellor of the alliance with Borgia, celebrates the "magnanimous resolution" of this remark-

able woman. The citadel, consisting of 4 low round towers, and of a central square castle or *keep*, is the only portion of the old defences in tolerable preservation.

[A road leads from Forlì along the l. bank of the Ronco to *Ravenna*, about 20 m. distant (Rte. 43); and there is an excellent road with public conveyance daily across the Apennines to *Florence*, Rte. 37.]

The rly. to Rimini crosses the Ronco (*Utis* and *Bedesis*) 3 m. after leaving Forlì, beyond which is the small town of

5 m. *Forlìmpopoli* Stat., with a population of 2324, which almost retains its ancient name of Forum Popilii. It was ruined, by Grimoaldus, king of the Lombards, in 700. 4 m. S.S.E. is *Bertinoro*, an episcopal town of 1546 inhab., picturesquely situated on a hill, whose slopes are famous for their vines. It was one of the ancient fiefs of the Malatestas, by whom it was surrendered to the Ch. Under Alexander VI. it became the property of Cæsar Borgia. It now contains a large educational establishment. The view from Bertinoro, over the valley of the Po, extending to the Alps, is very fine. At the village of *Polenta*, 4 m. farther S., originated the family of the Novellas, better known in history as Polentas of Ravenna, celebrated as the lords of that city in the 13th cent., and as the protectors of Dante in his exile.

The river Savio (*Sapis*) is crossed by the rly. and the carriage-road under the walls of Cesena by a fine bridge constructed of Istrian limestone by Clement VIII.

7 m. *Cesena* Stat. (*Imm*: *Posta*, called also *Leone Bianco*; civil people), still retaining the name of the last town of Cisalpine Gaul on the Æmilian Way. It is a neat city of 8684 inhab., prettily situated in an agreeable and fertile country, on the slopes of a hill overlooking the plain watered by the Savio. This descrip-

tion of its position recalls the lines of Dante :—

“E quella, a cui il Savio bagna il fianco
Così com' ella sie' tra il piano e il monte,
Tra tirannia si vive e stato franco.”
Inf. xxvii.

“And she whose flank is washed of Savio's
wave;
As 'twixt the level and the steep she lies,
Lives so 'twixt tyrant power and liberty.”
Cary's Trans.

The *Palazzo Pubblico* in the great square is a fine building, and is ornamented with a statue of Pius VI., who was a native of the town, as was also his successor Pius VII. In the interior of the palace is a remarkable picture of the Virgin and Saints, by *Francesco Francia*. The *Cathedral* contains some remarkable sculpture by *Donatello*, and the *Capuchin Ch.* contains a good work of *Guercino*.

The **Library* was founded by Domenico Malatesta Novella, brother of Sigismund, lord of Rimini in 1552: it contains 4000 MSS. Many of them were executed by order of Malatesta himself, and the collection was formed when that illustrious warrior returned to Cesena severely wounded, and was bequeathed by him to the Franciscan friars, with an annuity of 200 golden ducats to keep it up. The oldest and most curious in the collection are the *Etymologies* of S. Isidore, of the 8th or 9th cent. It was in this library that Paulus Manutius shut himself up to collect materials for his editions.

Cesena is one of the earliest episcopal sees in Italy; the first bishop was St. Philemon, A.D. 92. In the turbulent pontificate of Gregory XI. the town was ferociously pillaged by the cruel cardinal Robert of Geneva, whom the pope sent into Italy from Avignon with a company of foreign adventurers. He entered Cesena, February 1, 1377, and ordered all the inhabitants to be massacred. Sismondi says that he was heard to call out during the fearful scene, “I will have more blood! Kill all! Blood! blood!”

About a mile from Cesena, on a commanding hill, is the handsome *Ch.*

of the *Madonna* or *Santa Maria del Monte*, the work of *Bramante*, where many Roman urns and other relics have been found. Pius VII. took the vows as a Benedictine monk in the adjoining monastery, and was long known there as the *Padre Chiaramonte*.

[There is a road from Cesena into Tuscany, following the valley of the Savio to S. Pietro in Bagno, from which it crosses the central chain of the Apennines, into the upper valley of the Casentino at Bibiena; but it is only practicable for horses or pedestrians.]

A few miles S. of Cesena are the sulphur-mines, which in a great measure supply the sulphuric acid works of Bologna, and the sulphur refinery at Rimini. The sulphur is beautifully crystallized, and is imbedded in the tertiary marine marls. The sulphur deposits which exist throughout the hills between Cesena and Pesaro are so rich that the quantity now produced might be easily increased, and an English Joint-Stock Company has been established for the purpose of working them.

2 m. after leaving Cesena, the little river Pisciatello, supposed by many to be the Rubicon, is crossed, and 3 m. farther on the Rigossa; between Cesena and Savignano, by the roadside, stands a column on which is inscribed a *Senatus-Consultum*, denouncing as sacrilegious any one who should presume to cross the Rubicon with a legion, army, or cohort. It was considered authentic by Montesquieu, but no doubt is now entertained that it is apocryphal. Beyond it the road crosses the Fiumicino, by the bridge of Savignano, —a remarkable Roman work, built of travertine, little noticed by travellers. The small stream which flows under it, the Fiumicino, has had almost as many advocates as the Pisciatello as the true representative of the Rubicon, the line of separation between ancient Italy and Cisalpine Gaul. It unites with the Rigossa

and Pisciatello, and falls into the Adriatic about 6 m. lower down. Dr. Cramer, following Cluverius, thought that these united streams, which are here known as the Fiumicino, must be identified with the Rubicon; the strongest argument in favour of which is the distance of 12 m. given in the Peutingerian Table; but we shall presently arrive at one which has much more claim than either of them to be identified with that celebrated stream.

9 m. *Savignano* Stat. This town of 2393 inhab. (*Inn*: *Posta*) has been considered to mark the site of *Compitum Viæ Æmilix*; but many antiquaries place that ancient station at Longiano, a village a few miles farther inland, where ruins with several relics have been found. The town was fortified by Innocent VI. in 1361. [Good road to San Marino.]

Before arriving at the town of

3 m. *Sant' Arcangelo* Stat., the birthplace of Clement XIV., the road crosses, by a Roman bridge, the *Uso*, a considerable stream, which is called to this day, *Il Rubicone*. It flows directly into the Adriatic, after a course of about 25 m. from its source between Monte Tiffi and Sarsina, rising about midway between the Savia and the Marecchia, and running parallel to the latter river for several miles. At its mouth it is a copious stream, and its course leads to the conclusion that it is more likely to have formed a boundary than any of the others. The peasantry, who can have no interest in upholding the theories of antiquaries, to this day give it the name of *Il Rubicone*, and the decision was in favour of this stream in a lawsuit decided at Rome in 1756, in which the question was involved. The several streams between Cesena and Rimini which have been considered to be the Rubicon are:—1st, the Pisciatello, rising near Monte Farnetto; 2nd, the Rigossa, near Roncofreddo; 3rd, the Fiumicino, or river of Savignano, near Sogliano; all 3 uniting into a single channel before entering

the sea, where it is crossed by the high road from Ravenna to Rimini (Rte. 40); and 4th, the *Uso*, rising near to the Tuscan frontier, and flowing direct into the Adriatic, receiving some minor torrents in its course, and becoming an ample stream at its embouchure; but it is probable that the course of the ancient Rubicon was somewhat different.

7 m. *Rimini* Stat. (*Inn*: *Aquila d'Oro*—*Posta*—in the *Corso d'Augusto*, clean and good), an interesting episcopal city of 16,216 souls, situated in a rich plain between the rivers Marecchia and Ausa; it is much resorted to for sea-bathing in the months of July, August, and September. The baths are about 1 m. distant; lodging-houses have been built, and a handsome *stabilimento* or *établissement* on the French plan near the shore. There is a fair restaurant, with frequent omnibuses to the town.

Rimini occupies the site of the Umbrian city of Ariminum. It became a Roman colony at an early period, and was patronized and embellished by Julius Caesar, Augustus, and many of their successors. During the Lower Empire it was the most northern of the 5 cities which gave to a lieutenant of the Emperor of Constantinople the title of "Exarch of the Pentapolis." The cities governed by this exarch were Rimini, Pesaro, Fano, Sinigallia, and Ancona: his jurisdiction comprised nearly all that portion of the shores of the Adriatic embraced by the modern provinces of La Romagna and Le Marche. There was another and more inland Pentapolis, from which this was often distinguished by the epithet "*maritima*." In 1200, when Rimini belonged to the German Empire, Otho III. sent into the Marches as his viceroy Malatesta, the ancestor of that illustrious family to which Rimini is indebted for its subsequent importance. His descendant Galeotto was created lord of Rimini by Clement VI. It passed from the Malatesta family to the Venetians by sale, and reverted to the pope after the battle of Gera d'Adda. The Malatestas often

endeavoured to regain it, but in vain, and the treaties of Tolentino and of Vienna confirmed it to the Head of the Ch. The name of Malatesta recalls the fine passage of the *Inferno*, in which Dante describes the lord of Rimini as "the old mastiff":—

"E il mastin vecchio, e il nuovo da Verucchio,
Che fecor di Montagna il mal governo,
Là dove soglion fan dei denti succhio."
Inf. xxvii.

"The old mastiff of Verucchio and the young,
That tore Monragna in their wrath, still
make,
Where they are wont, an anger of their
fangs."

Cary's Trans.

This great mediæval family has long become extinct; that of Rome, which has assumed the name, was ennobled at the end of the last cent. by the pope. The celebrated council between the Arians and Athanasians has held here in 359.

The **Arch of Augustus* (now the *Porta Romana*) is one of the most remarkable monuments on the eastern coast of Italy, and is built of travertine. It was erected in honour of Augustus, and commemorates the gratitude of the inhabitants for the repairing of their roads. Its architecture is simple and massive, with 2 Corinthian columns on each side; above the arch are medallions, with the heads of Neptune and Venus on one side, and of Jupiter and Minerva, with a fine bull's head, on the other. The pediment is proportionately small, being scarcely larger than the breadth of the arch; a great part of the superstructure is of the middle ages.

The **Bridge of Augustus*, erected over the Marecchia, the ancient Ariminus, more than 18 centuries ago, is still one of the best preserved Roman constructions of its kind in Italy. It was begun by Augustus in the last year of his life, and completed by Tiberius; it has 5 arches, and is entirely built of white Istrian limestone. The principal have a span of 27 ft., and the width of the piers is nearly 13. The inscriptions on it are scarcely to be made out, but a copy is preserved on a tablet under the

Porta S. Giuliano. The river at this point separates Romagna from the ancient maritime Pentapolis, the modern province of Urbino and Pesaro; the *Via Æmilia* from Piacenza and Bologna here falls into the *Via Flaminia*.

The **Ch. of S. Francesco* (now the cathedral) was originally built in the 14th cent. in the Italian-Gothic style, but reduced into its present form by Sigismundo Pandolfo Malatesta, from the designs of Leon Battista Alberti, in 1450. It is considered the masterpiece of that architect, and is an interesting link in the history of the Renaissance style. The front, consisting of 4 columns and 3 arches, is unfinished, but the side is masked by a series of 7 arches on panelled piers detached from the wall of the ch., elevated on a continued basement, concealing without altering the Gothic windows. The whole building is covered with the armorial bearings of the Malatestas and their alliances; the most striking and frequent of these ornaments are the rose and elephant, and the united initials of Sigismundo and his wife Isotta. Under the arches above mentioned, on the side of the building, are 7 large sarcophagi in the mediæval style, wherein are deposited the ashes of the eminent men whom the Malatestas had collected around them,—poets, orators, philosophers, and soldiers. The effect produced by these tombs is as grand as the idea of making them an ornament to his ch. was generous and noble. The interior retains much of its original architecture in the pointed arches of the nave, and is full of interesting memorials of the Malatesta family.

The chapels are rich in bas-reliefs, many of which are of great beauty; as works of art they deserve an attentive study.

In the 1st chapel rt., the elephants which sustain the figure of the patron saint, S. Sigismund, placed over the altar, and supporting the elaborately-worked arch, give an Oriental character to the building. In the 2nd Chapel (of the Relics) is an interesting fresco, by *Pietro della Francesca*, of

Sigismundo kneeling before his patron saint, St. Sigismund of Hungary; behind him are two greyhounds, with a view of the castle of Rimini, erected by him, in a medallion above, signed "Petri di Burgo opus, 1481." Among the sepulchral monuments, those of Sigismundo himself, between the entrance and the 1st chapel; of his favourite wife Isotta, in the 3rd chapel (of S. Michael), in which the statue of the archangel over the altar is said to present her likeness; of his brother "olim principi nunc protectori"; of his step-son (1468); and of the illustrious females of his house, "Malatestorum domûs heroidum sepulcrum," are the most remarkable; that of Sigismund bears the date of 1468, and is the finest in taste and execution. The bronze fruits and flowers on the columns of the chapel of the SS. Sacramento are supposed to be by Gilberti. In the 2nd chapel on l. is St. Francis receiving the Stigmata, by *Vasari*; and in the sacristy a marriage of the Virgin, by *Benedetto Coda*.

The *Ch. of S. Giuliano*, outside the town, contains a fine altar-piece, representing the martyrdom of St. Julian, by *Paolo Veronese*, and a curious early picture of the life of that saint, in compartments, by *Lattanzio della Marca*, dated 1357.

The *Ch. of S. Girolamo* has a good painting of the saint by *Guercino*; the chapel is painted by *Pronti*.

Rimini was erected into a bishopric A.D. 260; its first prelate is supposed to have been S. Gaudentius. At the convent of *Capuccini* are some ruins, said, without much foundation, to belong to an amphitheatre erected by Publius Sempronius.

The *Palazzo del Comune*, in the Piazza Cavour, contains a beautiful *altar-piece, in excellent preservation, painted by *Domenico del Ghirlandaio*, for Carlo Malatesta; a picture by *Simone da Pesaro*, and an "early and severe" *Pieta* in tempera, formerly considered a work of *Giov. Bellini*, but assigned by Crowe and Cav. to *Zaganelli*. In the square may be noticed a handsome fountain and a bronze statue of Pope Paul V.

In the market-place (*Piazza Giulio Cesare*), the ancient forum, is a pedestal with an inscription, recording that it served as the *suggestum* from which Cæsar harangued his army after the passage of the Rubicon:—C. CAESAR DICT. RUBICONE SUPERATO CIVILI BEL. COMMILIT. SUOS HIC IN FORO AR. ADLOCUT. This is as apocryphal as the *Senatus Consultum* on the column at Savignano. Near this is pointed out the spot where St. Anthony preached to the people; and near the canal is a chapel where the same saint is said to have preached to the fishes because the people would not listen to him.

The ancient port of Rimini, situated at the mouth of the Marecchia, has been gradually destroyed by the sands brought down by that stream; and the marbles of the Roman harbour were appropriated by Sigismund Malatesta to the construction of his cathedral. Theodoric is said to have embarked his army in this port for the siege of Ravenna. It is now the resort of numerous small vessels occupied in the fisheries with which half the population of Rimini are said to be connected.

The *Castel Malatesta*, or the fortress, now mutilated and disfigured by unsightly barracks, bears the name of its founder: the rose and elephant are still traceable upon its walls, with the date 1445.

The *Library* was founded in 1617, by Gambalunga, the celebrated jurist. It contains about 25,000 volumes. With the exception of a few classical MSS., and a papyrus known by *Marini's* commentary, the interest of its MS. collection is chiefly local.

The house of *Francesca da Rimini* is supposed to have occupied the site of that of Count Cisterini, formerly the Palazzo Ruffi. There is no part of the *Divina Commedia* so full of touching feeling and tenderness as the tale of guilty love which Francesca revealed to Dante. Its interest is increased by the recollection that Francesca was the daughter of Guido da Polenta, lord of Ravenna,

who was the friend and generous protector of Dante during his exile. The delicacy with which she hints her crime in a single sentence is equalled only by the passage where the poet represents himself as fainting with compassion when he heard the story and the bitter weeping of the condemned shades:—

“Noi leggiavamo un giorno per diletto
Di Lancilotto come Amor lo strinse:
Soli eravamo, e senz' alcun sospetto.
Per più fiate li occhi ci sospinse
Quella lettura, e scolorocci 'l viso;
Ma solo un punto fu quel che si vinse
Quando leggemmo il disiato riso
Esser baciato da cotanto amante,
Questi, che mai da me non fia diviso,
La bocca, mi baciò tutto tremante;
Galeotto fu il libro, e chi lo scrisse—
Quel giorno più non vi leggemmo avante.
Mentre che lo uno spirito questo disse,
L' altro piangeva sì, che di pietade
Io venni men così come io morisse,
E caddi, come corpo morto cade.”

“‘We read one day for pastime, seated nigh,
Of Lancelot, how love enchain'd him too,
We were alone, quite unsuspectingly.
But oft our eyes met, and our cheeks in hue
All o'er discoloured by that reading were;
But one point only wholly us o'erthrew;
When we read the long-sigh'd-for smile of
her,
To be thus kiss'd by such devoted lover,
He who from me can be divided ne'er
Kiss'd my mouth, trembling in the act all
over.
Accursed was the book and he who wrote!
That day no further leaf we did uncover.'
While thus one spirit told us of their lot,
The other wept, so that with pity's thralls
I swoon'd as if by death I had been smote,
And fell down, even as a dead body falls.”

Trans. by Lord Byron.

There is a good road from Rimini N., through Cervia, to *Ravenna*, see Rte. 40.

The *Castel di S. Leo*, 18 m. W. of Rimini, is remarkable as the place where Cagliostro, the celebrated impostor, died in exile in 1794. S. Leo may be visited from San Marino, but the drive takes 3 hrs. on account of the ascent (the place is very picturesque situated on a rock, and has 2 curious and ancient cathedrals), and from there up the valley of the *Marecchia*, by *Badia Tedalda*, to *Pieve S. Stefano* in the upper valley of the Tiber, and thence by the sanctuary of *Alvernia* to *Bibiena* and *Florence*, by which the fishermen at times supplied

the Tuscan capital with the produce of the Adriatic. The mountains over which it passes—the *Alpe della Luna*—are highly picturesque; the road at its highest point commands a view of the Adriatic and Mediterranean, so beautifully referred to by Ariosto:—

“Scuopre il mar Schiavo e il Tosco,
Dal Giugo onde a Camaldoli si viene.”

EXCURSION TO SAN MARINO.

About 14 m. S.W. from Rimini (carriage 20 to 25 frs.—the excursion may be combined with S. Leo in one long day), isolated in the heart of the Emilian Provinces, like the rock on which it stands, is **San Marino**, long the only surviving representative of Italian liberty. This miniature State, the smallest which the world has seen since the days of ancient Greece, and whose unwritten constitution has lasted for 14 centuries, has retained its independence while all the rest of the peninsula, from the spurs of the Alps to the Gulf of Taranto, has been convulsed by political revolutions. Yet, with all this, the republic, until the year 1847, made but little progress, rather studying to preserve itself unaltered by communication with its neighbours, than keeping pace with the improvements of the age. The printing-press had not then found its way into its territory, mendicancy was common, and a gaming-table contributed its share to the public revenues. The constitution of this singular republic underwent an important change in that year, amidst the universal confusion of the Italian States. The general council, which had hitherto been composed promiscuously of 60 nobles and plebeians elected by the people, was then transformed into a chamber of representatives. Every citizen was declared an elector, and the sittings of the chamber were ordered to be public. This chamber now constitutes the legislative body. The voting is by ballot, and two-thirds are necessary to confirm all official acts. A council of 12, two-thirds of whom are changed every

year, communicate between the legislative body and 2 captains—one appointed for the town, the other for the country—who are charged with the executive power, and are elected every 6 months. The judicial office, as in the free towns of Italy in the middle ages, is not confided to a citizen of the republic, but a stranger, possessing a diploma of doctor of laws, is appointed to discharge its functions, and is elected for 3 years; a physician and surgeon are also chosen from persons who are not citizens, and are elected for a similar period. In a state so constituted it might be expected that great simplicity of manners would prevail; hence the chief magistrate will often be found farming his own land, and the senators pruning their own vines. The territory of the republic is 17 sq. m. in extent, its population is under 8000, and its miniature army does not number more than 40 men. Its revenue is about 6000 scudi, and expenses 4000 scudi. It has 3 castles, 4 convents, and 5 chs.—one recently built, with a handsome portico.

Besides the villages of Faetano and Monte Giardino, the republic contains

Serravalle, situated at the foot of the mountain (a pleasant drive of 10 m. from Rimini), and carrying on a thriving trade with the several towns in the plain.

Il Borgo (small *Inn*), higher up on the declivity of the hill, and the place where the principal inhab. (500) reside.

S. Marino (small *Inn*), itself on the crest of the rocky mountain which forms so conspicuous an object from the high road, and containing about 900 inhab. Two roads lead to it,—one from Savignano, the other from Rimini; the latter, although steep and rugged, is broad and practicable for carriages, the latter portion from Serravalle, however, only with oxen. It runs up the valley of the Ausa, which rises in the hills of S. Marino. The territory of the latter is entered 1 m. before reaching Serravalle.

The soil of the lower grounds is fertile. The city, from its high situation (2635 Eng. ft. above the sea), is

exposed to a cold and variable climate, and snow frequently lies there when the lowlands enjoy a comparatively summer temperature.

The origin of the republic is as romantic as its position. According to the legend, a stonemason from Dalmatia, called Marinus, who embraced Christianity, after working 30 years at Rimini, withdrew to this mountain to escape the persecutions under Diocletian. Leading the life of an austere anchorite, his fame soon spread, and he obtained disciples, as well as a reputation for sanctity. The princess to whom the mountain belonged presented it to him, and instead of founding a convent, after the example of the time, he established a republic. During the middle ages the independence of the state was often threatened by the dangerous vicinity of the Malatestas. In the last cent. Cardinal Alberoni, then legate of Romagna, intrigued against it, and, on the pretence that the government had become an oligarchy, invaded and took possession of its territory in the name of the Head of the Church. An appeal to Clement XII. obtained an order that the citizens should determine how they would be governed: at a general assembly they unanimously voted against submission to the Church, and the papal troops were withdrawn. But the events which subsequently convulsed Europe threatened the republic more than the intrigues of the Church; and it would doubtless have long since ceased to exist except in history, if it had not been saved by the magnanimous conduct of Antonio Onofri, who deserved the title of "Father of his country," inscribed by his fellow-citizens upon his tomb. This remarkable man spent his life in its service, and by his bold and decided patriotism induced Napoleon to rescind his decree for the suppression of the republic. When summoned before the emperor, he said, "Sire, the only thing you can do for us is to leave us just where we are." In spite of all subsequent overtures, Onofri maintained so perfect a neutrality, that he was enabled to vindicate his

country before the Congress of Vienna, and obtain the recognition of its independence. Unlike other republics, San Marino did not forget its debt of gratitude to the preserver of its liberties, for, besides the inscription on Onofri's tomb, a marble bust in the council-chamber records his services, and their acknowledgment by the state. In more recent times San Marino did not in vain solicit the protection and support of the third Napoleon.

There are few objects of interest to be found in San Marino, if we except a picture of the Holy Family in the council-chamber, attributed to *Giulio Romano*. At Borgo there is a singular cavern, into which a strong current of cold air perpetually rushes from the crevices of the rock. The view from the summit of the mountain, especially from the castle-tower—from which on a clear morning at sunrise the mountains of Dalmatia are visible—is sufficient to repay a visit; on a clear day, the deep gulf of the Adriatic is traced as far as the coast of Dalmatia, and a wide prospect of the chain of the Apennines is commanded, singularly in contrast with the sea view. The late Cav. Borghesi, one of the first classical scholars of modern Italy, made San Marino his place of residence for nearly 40 years. The house in which Melchiorre Delfico composed his Historical Memoirs of the Republic of San Marino† is marked by an inscription expressive of the author's gratitude for the hospitality he experienced there during his long exile.

The rly. from Rimini continues S.E. along the coast to

58 m. **Ancona**, see *Handbook for Central Italy*.

† *Memorie Storiche della Repubblica di San Marino*, 1 vol. 8vo, Milan, 1804.

ROUTE 39.

BOLOGNA TO RAVENNA.—RAIL.

Distance, 52 m.; time, 3 to 3½ hrs.; trains, 3 daily.

Bologna is described in Rte. 31, and for the Rly. S.E. as far as

26 m. *Castel Bolognese* Junct. Stat., see Rte. 38. Here a branch rly. turns N.E. and crosses the almost level plain of La Romagna, which is here richly cultivated, passing by *Solarolo* Stat. to

8 m. *Lugo* Stat. (Inn: *Albergo di San Marco*, tolerable). This town of 8500 souls, was raised to municipal rank by Julius II., and was confirmed in its privileges by Pius VII. It is situated in the plain, nearly midway between the Santerno and the Senio rivers, supposed to occupy the site of *Lucus Dianæ*, whose temple was in the neighbourhood. Its fair, which commences September 1st, and lasts until the 19th of the month, is said to date from the time of Marcus Æmilius, a proconsul of Ravenna.

[*Cotignola*, 3 m. to the S.E. of Lugo, on the banks of the Senio, was the birthplace of *Attendolo Sforza* (1369), the founder of that illustrious house which played so important a part in the history of Italy. It was here that he threw his pickaxe into the branches of an oak, in order that it might decide by its fall, or by remaining fixed, whether he should remain a tiller of the ground, or join a company of condottieri. The painters Francesco and Bernardino Marchesi, called also *Zaganelli*, were born here. Their younger brother, Girolamo Marchesi, is usually known as da Catignola. *Fusignano*, about 4 m. N. also on the l. bank of the Senio, was the birthplace of *Vincenzo Monti* (1754), the poet, and of *Angelo Corelli* (1653), the musical composer. The ruined castle of *Cunio*, one of the strongholds of Romagna in the middle ages, is in the neighbourhood of *Cotignola*.]

The Rly. now crosses the Senio to 3 m. *Bagnacavallo* Stat., pop. 4000, the Roman *Tiberiacum*, in honour of Tiberius. Several Roman inscriptions, and other antiquities of the time of the Empire, have been discovered here. The present town is walled, and was formerly famous for its strong castle. It has a *cathedral* dedicated to St. Michael the Archangel, and a circus for the game of pallone. This is the birthplace of the painter *Bartol. Ramenghi* (1484–1542), usually called after his native town.

The rly. crosses the Lamone, and proceeds across the plain to

15 m. **Ravenna** *Terminus*, at the N. extremity of the town, between the fortress and the Porta Alberoni, and within a short distance of the Corso and Piazza Maggiore.

Inns.—*San Marco* and *Spada d' Oro*, both in the Strada del Monte.

The traveller pressed for time may see everything in Ravenna in one day. By taking the earliest train from Bologna and the latest from Ravenna, he may have 7 or 8 hrs. in the latter city, and return to his comfortable quarters at Bologna for the night.

Café.—*Italia*, Piazza Vittorio Emanuele.

Cabs.—From the stat. into the town, 1 horse 1 fr.; 2 horses, 1½ fr.; at night, ½ fr. extra. By the hour, 1 horse 1½ fr.; 2 horses, 2½ fr. For excursions it is necessary to make an agreement.

Steamer to Trieste once a week, in 12 hours. (For the route from Ravenna to Venice by the canals in a boat, see Rte. 29).

Ravenna, once the capital of the Western Empire, the seat of the Gothic and Longobardic kings, and the metropolis of the Greek exarchs, is one of those historical cities which are best illustrated by their monuments. Within its walls repose the children of Theodosius, and amidst the tombs of its exarchs and patriarchs lie the mortal remains of Dante. A short distance beyond the gates is the mausoleum of Theodoric, king of the Goths: the city ramparts still bear

evidence of the breaches made in them by the barbarians who invaded Italy during the Lower Empire; and its half-deserted streets are filled with Christian antiquities which have undergone scarcely any change since the time of Justinian. As the traveller wanders through them, their solitude recalls the feelings with which he may have ridden round the walls of Constantinople; but Ravenna has preserved more memorials of her imperial masters, and possesses a far higher interest for the Christian antiquary, than even that celebrated seat of empire. "Whoever loves early Christian monuments, whoever desires to see them in greater perfection than the lapse of 14 centuries could warrant us in expecting, whoever desires to study them unaided by the remains of heathen antiquity, should make every effort to spend some days at least in this noble and imperial city. From Rome it differs mainly in this—that your meditations on its ornaments are not disturbed by the constant recurrence of pagan remains, nor your researches perplexed by the necessity of enquiring what was built and what was borrowed by the faithful. Ravenna has only one antiquity, and that is Christian. Seated, like Rome, in the midst of an unhealthy, desolate plain, except when its unrivalled pine-forests cast a shade of deeper solitude and melancholy over it—quiet and lonely, without the sound of wheels upon its grass-grown pavement—it has not merely to lament over the decay of ancient magnificence, but upon its total destruction, except what Religion has erected for herself. She was not in time to apply her saving as well as purifying unction to the basilicas and temples of preceding ages; or rather, she seemed to occupy what she could replace, and therefore, in the strength of imperial favour, raised new buildings for the Christian worship, such as no other city but Rome could boast of."—*Cardinal Wiseman*.

The history of Ravenna embraces a considerable portion of that not only of Italy during the middle ages

but also of the Eastern and Western Empires.

The accounts by classical writers show that the ancient city was built on wooden piles in the midst of a vast *lagune*, or swamp, and so intersected with marshes that communication was kept up by numerous bridges, not only throughout the adjacent country, but even in the city itself. The sea, which is now from 3 to 4 m. distant, then flowed up to its walls. Ravenna became a Roman colony at an early period. In the contests between Sylla and Marius it espoused the cause of the latter, for which it subsequently severely suffered; and, judging from an expression in Cicero, was an important naval stat. at the time of Pompey. Caesar occupied it previous to his invasion of Italy. Under Augustus its consequence was increased by the construction of an ample port at the mouth of the *Candianus*, capable of affording shelter to 250 ships, and which superseded the old harbour at the mouth of the Ronco. He connected the new port with the Po by means of a canal, and carried a causeway to it from the city, which he made his frequent residence, and embellished with magnificent buildings. The new harbour was called *Portus Classis*, a name still retained in the distinctive title of the basilica of S. Apollinaris; and the intermediate settlement which arose from the establishment of the port was called *Cesarea*, whose name also was long perpetuated by the ch. of S. Lorenzo in Cesarea. Subsequent emperors added to the natural strength of Ravenna by fortifying and maintaining its importance as a naval stat. But its true interest does not commence until after the classical age. On the decline of the Roman empire, Honorius chose Ravenna as the capital of the Western Empire, A.D. 404. As early as then the alluvial deposits of the Po had begun to accumulate on the coast; the port of Augustus had been gradually filled up, and the forest of pines which supplied the Roman fleet with timber had usurped

the site where that fleet once rode at anchor, and spread far along the shore, thus extending gradually to a greater distance from the city. These and other circumstances combined to make it a place of security; and Honorius, afraid of remaining defenceless at Milan, chose Ravenna as his residence, where he was safe amidst the canals and morasses, which were then too shallow to admit the large vessels of the enemy. He strengthened the city with additional fortifications, and so far succeeded that its impregnable position saved it from the inroads of the barbarians under Radagaldus and Alaric. However, Odoacer, in little more than 70 years after the arrival of Honorius, made himself master of Ravenna, and extinguished the Empire of the West, by deposing Romulus Augustulus, the last of the Cæsars. His rule, however, had lasted but 15 years when Theodoric, king of the Ostro-Goths, crossed the Alps with a powerful army, and after several gallant struggles overthrew Odoacer, and made Ravenna the capital of the Gothic kingdom. Theodoric was succeeded in the sovereignty of Italy by two of his descendants, and they in turn by a series of elective kings—from Vitiges, the last of whom, Justinian endeavoured to reconquer the lost provinces, aided by the military genius of Belisarius. The campaign of that celebrated general and his siege and capture of Ravenna, A.D. 539, are familiar to every reader of the 'Decline and Fall of the Roman Empire.'

On the disgrace of Belisarius, the conquest of Italy was completed by Narses the eunuch, who was established as exarch at Ravenna, A.D. 554. The rank thus conferred upon the favourite lieutenant of the emperor was extended to his successors during the continuance of the Greek sovereignty: the functions of the exarchs corresponded in some measure to those of the ancient prætorian prefects. Their government comprised the entire kingdom of Italy, including Rome itself; and the pope or bishop of the

Christian capital was regarded as subject to their authority, possessing merely a temporal barony in Rome, but dependent on the exarchate. The territory understood to be comprised in the *Exarchate* embraced modern Romagna, the districts of Ferrara and Comacchio, the maritime Pentapolis or towns extending along the Adriatic from Rimini to Ancona, and a second or inland Pentapolis, including several towns on the eastern declivities of the Apennines. The exarchate lasted 185 years, during which the people of Rome erected a kind of republic under their bishop; and Astaulphus, king of the Lombards, seeing that Ravenna would be an easy prey, drove out Eutychius, the last exarch, became master of the city, and made it the metropolis of the Longobardic kingdom (A.D. 754). The attempt of the Lombards to seize Rome also, as a dependency of the exarchate, brought to the aid of the Church the powerful army of the Franks under Pepin and Charlemagne, by whom the Lombards were expelled, and Ravenna, with the exarchate, made over to the Holy See: "and the world beheld for the first time a Christian bishop invested with the prerogatives of a temporal prince, the choice of magistrates, the exercise of justice, the imposition of taxes, and the wealth of the palace of Ravenna."

After this transfer, the fortunes of Ravenna began rapidly to decline; its archbishops frequently seized the government, and it was the scene of repeated commotions among its own citizens. In the 13th cent. the constitution of Ravenna strongly tended to an aristocracy: its general council was composed of 250, and its special council of 70 persons. In the contests of the Guelphs and Ghibellines, Pietro Traversari, an ally of the former, declared himself Duke of Ravenna (1218), without changing the municipal institutions of the city. His son and successor quarrelled with the emperor Frederick II., who reduced Ravenna to obedience and despoiled it of many of its treasures. The city was shortly after seized upon by Innocent IV., and reduced again to

the authority of the Roman pontiffs, who governed it by vicars. In 1275 it was ruled by the family of Novella, lords of Polenta, whose connection with it is commemorated by Dante under the image of the eagle which figured in their armorial bearings.

"Ravenna sta com' è stata molti anni:
L'aquila da Polenta là si cova.
Sì, che Cervia ricopre coi suoi vanni."

Inf. xxvii.

"The state
Ravenna hath maintained this many a year
Is steadfast. There Polenta's eagle broods:
And in her broad circumference of plumes
O'ershadows Cervia."

Cary's Trans.

After some changes the inhabitants were induced by civil tumults, arising from the ambition or cupidity of its powerful citizens, to throw themselves under the protection of Venice, in 1441. Ravenna flourished under the republic; its public buildings were restored, its fortress was strengthened, and the laws were administered with justice and wisdom. After retaining it for 68 years, the Venetians finally ceded it to the Roman See in 1509 under Julius II.: and then it became the capital of Romagna, and was governed by papal legates. In less than 3 years after this event the general Italian war which followed the league of Cambray brought into Italy the army of Louis XII. under Gaston de Foix, who began his campaign of Romagna, by the siege of Ravenna. After a vain attempt to carry it by assault, in which he was bravely repulsed by the inhabitants, the arrival of the Papal and Spanish troops induced him to give battle, on Easter Sunday, April 11, 1512. Italy had never seen so bloody a combat: little short of 20,000 men are said to have lain dead upon the field, when the Spanish infantry, yet unbroken, slowly retreated. Gaston de Foix, furious at seeing them escape, rushed upon the formidable host in the vain hope of throwing them into disorder, and perished in the attempt about 3 m. from the walls of Ravenna. The French gained the victory, but it was dearly purchased by the loss of their

chivalrous commander (see below, *la colonna dei Francesi*).

At the French invasion of 1796 Ravenna was deprived of its rank as the capital of Romagna, which was given to Forlì; but it was restored by Austria in 1799, only to be again transferred by the French in the following year. On the fall of the Kingdom of Italy, Ravenna was again made the chief city of the province, but its ancient glory had passed for ever, and only 3 towns and a few villages were left subject to its authority.

Ravenna, pop. 59,000, including the suburbs and district, is the capital of the province, and is the seat of an archbishop, to whom most of the bishops of Romagna are suffragans. Its bishopric, one of the most ancient in the Christian world, is said to have been founded A.D. 44, by S. Apollinaris, a disciple of Peter; and it obtained the dignity of an archiepiscopal see as early as 439, under Sixtus III. The circuit of the city is about 3 m., but nearly one-half of the enclosed space consists of gardens. Besides its chs. and other objects of antiquarian interest, it contains a college, a museum, public schools, and an academy of the fine arts. Its port, communicating with the Adriatic by a canal, is still considered one of the great outlets of Romagna, and carries on a considerable trade with Venetia, the Austrian possessions in Istria and Dalmatia, and the Italian provinces of the Adriatic.

Plan for Seeing the chief Objects of Interest in and near Ravenna in two days in topographical order.

1st day : DUOMO ; *BAPTISTERY ; ARCHBISHOP'S PALACE ; Palazzo Rasponi and Gallery ; Porta Adriana and Boulevard near it ; Chs. of *SAN VITALE and Santa Maria Maggiore ; *TOMB OF GALLA PLACIDIA ; Ch. of San Giovanni Battista ; Porta Serrata ; MAUSOLEUM OF THEODORIC ; returning into the city by the Port of Ravenna and Porta Alberoni ; *PALACE OF

THEODORIC ; Ch. of *S. APOLLINARE NUOVO ; Ch. of S. GIOVANNI EVANGELISTA ; Chs. of S. Spirito and *S. MARIA IN COSMEDIN, Piazza Maggiore, &c.

2nd day : *TOMB OF DANTE ; Ch. of S. FRANCESCO ; House of Lord Byron ; ACCADEMIA DELLE BELLE ARTI ; LIBRARY ; Ch. of S. ROMUALDO ; COLLEGE, Library, and Museum. Ch. of S. Nicolo ; Ch. of S. AGATA ; Porta Sisi ; SANTA MARIA IN PORTO ; Porta Nuova ; S. APOLLINARE IN CLASSE ; *SANTA MARIA IN PORTO FUORI ; driving back THROUGH THE *PINETA to the embouchure of the Canal in the Adriatic, and thence along the former to the Porta Alberoni at Ravenna.

In one day :—from the rly. stat. to the Ch. of S. Apollinare Nuovo, Palace of Theodoric, Dante's Tomb, Museum and Picture Gallery, Archbishop's Palace, Cathedral and Baptistery, through the Piazza Vittorio Emanuele to the Ch. of S. Vitale and the Tomb of Galla Placidia ; then leaving the city by the Porta Serrata to the Mausoleum of Theodoric, whence he may return to the rly. stat.

If he has still $2\frac{1}{2}$ h. to spare he may drive out to the ch. of S. Apollinare in Classe.

The *Palazza Maggiore* (now *Vittorio Emanuele*) is in the centre of the city, and is supposed to correspond with the ancient Forum. It has two granite columns erected 1484 by the Venetians, one of which bears the statue of S. Apollinaris, by Pietro Lombardo ; the other S. Vitalis, by Clemente Molli, which replaced a figure of St. Mark, by Lombardo, in 1509, when Ravenna was restored to the Ch. At one extremity of the Piazza is the

Palazzo Comunale, or *Municipio*, with marble busts of 7 cardinal legates, and a portion of the gates of Pavia, captured from that city by the inhab. of Ravenna. The public archives formerly contained a large collection of historical documents, but most of them have disappeared.

At the other extremity of the same piazza is the *Dogana*, formerly a ch.

Between these two, forming one of the long sides of the piazza, are the *Palazzo Governativo*, the seat of the Provincial Administration, a building of the 17th cent., and an open portico of wide arches on 8 ancient columns of granite, with ill-adapted marble capitals, upon 4 of which is a monogram, believed to be that of Theodoric.

The *Piazza dell' Aquila* is so called from the column of grey granite surmounted by an eagle, the armorial device of Cardinal Caetani, in whose honour it was erected in 1609.

The *Torre del Pubblico*, near the Piazza Maggiore, a large square leaning tower, will not fail to attract the notice of the stranger: nothing is known of its history or origin.

CHURCHES.

The *Cathedral* was built by S. Ursus, archbishop of the see, in the 4th cent., and called from him "*Basilica Ursiana*," but it was almost entirely rebuilt in the last cent., and the cylindrical *campanile* alone remains of the original foundation. In the chapel of the Holy Sacrament are the celebrated paintings by *Guido*, representing the Fall of the Manna, and in the lunette above the Meeting of Melchisedec and Abraham. The frescoes of the cupola, with the exception of the Archangel Michael, are attributed to his pupils, as well as the 4 Prophets on the pendentives below. Near this, in a lunette, over an arch at the entrance of the sacristy, is *Guido's* fresco of the Angel bringing Food to Elijah—the latter a fine sleeping figure.

Over the great entrance is the grand Banquet of Ahasuerus, by *Carlo Bonone*. The modern painting in the choir, of the Death of St. Peter Chrysologus, is by *Benvenuti*, and that of the Consecration of the Ch. by S. Ursus, is by *Camuccini*. The high altar contains a marble urn, in which are deposited the remains of several early bishops of the see. The silver crucifix of St. Agnellus on this altar is covered with sculptures of the 6th century. The

chapel of the Madonna del Sudore contains two large marble urns covered with bas-reliefs, in one of which, as related by the inscription, are the ashes of St. Barbatian, confessor of Galla Placidia; in the other those of San Rinaldus. Behind the choir are 2 semicircular marble slabs with symbolical representations of birds and animals, which formed part of the ancient *ambo* or pulpit; a work of the 6th cent., as shown by the inscription stating that it was erected by St. Agnellus. Nere these slabs is a bas-relief of St. Mark by Lombardi. In the *sacristy* is a *Paschal calendar* on marble—a remarkable monument of astronomical knowledge in early times. It was calculated for 95 years, beginning with 532, and ending in 626. Here is also the **pastoral chair of St. Maximianus*, formed entirely of ivory, with his monogram in front. The bas-reliefs below the monogram represent the Saviour in the character of a shepherd and priest in the midst of the 4 Evangelists; on the 2 ends is the history of Joseph: and those which remain on the back represent various events in the life of the Saviour, with arabesque designs of animals. It is precious as a specimen of art in the 6th cent., but it has suffered from injudicious cleaning. Enclosed within the grand door of the cathedral are still preserved some fragments of its celebrated *Door of vine-wood*, which has been superseded by one of modern construction. The original planks are said to have been 13 ft. long and nearly 1½ wide—a proof that the ancients were correct in stating that the vine attains a great size, and confirmatory of the assertion that the statue of Diana of Ephesus was made of the vine-wood of Cyprus. It is probable that the wood of the Ravenna doors was imported from Constantinople.

The *ancient Baptistery*, called also "*S. Giovanni in Fonte*," separated from the cathedral by a street, is the earliest and in many respects the most interesting of the ecclesiastical edifices here. It is supposed to have been likewise founded by S. Ursus, abou

A.D. 380, and repaired and ornamented with mosaics in 451 by Archbishop Neo, and dedicated to St. John the Baptist. It is, like many baptisteries of the early Christians, an octagonal building with 5 continuous plain sides and 2 niches (restored) within the other three. The only ornaments on the exterior are the simple brick cornices below the lines of the side and central roofs, and on the upper part of each wall of the octagon a blind window. On the lower part of one of these panels a small antique marble bas-relief of a warrior on horseback, with the right hand extended, has been let in.

The interior has 2 ranges of arcades, the lower resting on 8 columns of different orders with marble capitals, placed in the angles of the building: the upper, 24 in number, are dissimilar in dimensions as well as in the style of the capitals. "In each corner of the octagon, standing on the actual floor and occupying the place of the original columns, which measured $4\frac{1}{2}$ metres in height, are dwarf colonnettes of less than half their dimensions, from which spring 8 round arches . . . and from the lines formed by them, or rather from the returns below, the '5th-cent.' mosaic work commences. On the spandrels, upon oval backgrounds of gold enclosed by acanthus-leaves springing from the capitals of the columns beneath them, and spreading out in lovely scrolls to the right and left over and above the arches, are 8 Prophets, grand, noble, majestic figures, draped in white. . . . The ornamentation of the dome is divided into 2 zones surrounding the central picture, the Baptism of Our Saviour in the Jordan," with a representation of the river, having its name placed over it, and in the circumference the 12 Apostles, each with his name and bearing wreaths or crowns.† "While these figures are full of life, they are at the same time somewhat

disproportionately tall, the heads too small for the height, the limbs slightly angular, and the drapery which floats behind them wanting in grace and correctness of fold. The faces have much individuality, but the aim has not been fully attained. They are, with all the upper portion, including the central picture by another, or by other and inferior, hands to those which wrought the Prophets below. They evidently belong to a later period." It is probable "that, through some cause, the mosaics in the dome were injured and wrought anew some half century later." The grand vase under the cupola, which was formerly used for baptism by immersion, is of slabs of white marble and porphyry, with a recess or ambo for the officiating priest. A chapel in one of the recesses of the building contains under its altar a sculptured marble of the 6th cent., which formerly belonged to the ciborium of the old cathedral; and in another a beautiful urn of Parian marble covered with symbols supposed to relate to the ancient nuptial purifications; it was found in the temple of Jupiter at Cæsarea. The ancient metal cross on the summit of the building bears an inscription recording that it was erected in 688 by Archbishop Theodorus. It now stands in front of the ch., but an exact representation of it has been let into the inner wall of the baptistery.

The building is now some 3 metres below its proper level, and it is proposed by the Italian Government to raise the whole structure bodily, so as to prevent any further sinking into the marshy ground, and the houses built up against it are to be removed.

In the adjoining square are several mediæval and sepulchral urns in marble. In the middle of the Piazza del Duomo there is a column of grey granite, surmounted by a statue of the Virgin, placed there in 1659.

† The most correct representations of these, as well as of most other ancient mosaics of Ravenna, will be found in Ciampini, 'Vetera Monumenta,' 3 vols. fol. Roma, 1757, and of those of the tomb of Galla Placidia in Quast's 'Alt. Christlichen Bauwerke von Ravenna,'

1 vol. fol. Berlin, 1842. A more portable notice of these mosaics will be found in Mr. J. H. Parker's brief description of the 'Mosaic Pictures in Rome and Ravenna,' with diagrams. Reference may also be made to Crowe and Cavalcaselle, 'North Italy,' vol. i. p. 10.

Sta. Agata, in the street leading to the *Porta Sisi*, dating from the early part of the 5th cent., has a nave and 2 aisles divided by 24 columns of granite, cippolino, and other marbles, in general with ancient composite capitals, the impost over which have the cross sculptured upon them. The wall which rises over them was formerly pierced with windows, as we see in the smaller Christian basilicas. The choir contains a painting of the Crucifixion, by *Francesco da Cotignola*; and the chapel at the end of the rt. aisle one of *Luca Longhi's* best works, representing *S. Agata*, *St. Catherine*, and *St. Cecilia*. The altar of this chapel contains the bodies of *S. Sergius* martyr, and *S. Agnellus* archbishop, and bears the 2 monograms of *Sergius Diaconus*. The corresponding chapel in the opposite aisle has a good painting of the *Virgin and St. Peter by Barbiani*. The tribune was once covered with mosaics of the 6th cent.: destroyed by an earthquake in 1688. The very ancient pulpit is formed of a hollowed-out section of a huge fluted column of cippolino marble from some gigantic pagan edifice.

**S. Appollinare in Città or Nuovo*, in the Corso or long street leading from *Porta Nuova* to *P. Serrata*, built by *Theodoric* in the beginning of the 6th cent. as the cathedral for his Arian bishops, was consecrated for Catholic worship by Archbishop *S. Agnellus*, at the close of the Gothic kingdom, and dedicated to *S. Martin*. It was also called *San Martino in Caelo Aureo* on account of its magnificent decorations, and *Sacellum Aarii* from its original destination. It assumed its present name in the 9th cent., from the report that the body of *S. Apollinaris* had been transferred within its walls in order to secure it in its real resting-place at *Classe* from the attacks of the *Saracens*. The 24 marble columns of grey cippolino supporting the round arches dividing the naves from the aisles were brought from *Constantinople*; they have composite capitals, on each of which is an impost with Latin crosses sculptured on it. The walls of the nave, which

rest on these arches, are covered with *mosaics, executed about A.D. 570. On the l. is represented the city of *Classis*, with the sea and ships; then come 22 virgins, each holding in her hand a crown, preceded by the *Magi*, in the act of presenting their offerings to the *Virgin and Child* seated upon a throne with 2 angels on either side. "This superb mosaic, the finest in the whole of *Ravenna*, may deserve attention on another account: the earliest monuments of Christian art give little countenance to *Mariolatry*, or the peculiar veneration to the *Virgin* which has so long distinguished the Greek and Roman churches. In this mosaic, however, though the presence of the *Magi* with offerings may seem to denote some relation to the *Nativity* as an historical fact, the 22 virgins in their company, the 4 angels as it were guarding the *Mother and Child*, and especially the glory round her head, exclude all but an allegorical or symbolical meaning, and lead to the conclusion that this great corruption of Christianity was established in the Church before the end of the 6th cent., while the absence of similar representations in earlier works would lead to an opposite inference." —*H. Hallam*.

On the opposite side of the nave, the mosaic presents a picture of *Ravenna* at that period, in which are seen the *Basilica of San Vitale*, and an edifice supposed to represent the palace of *Theodoric* from its bearing the word *Palatium* on the facade; and 25 saints holding crowns, each having a glory round the head, and receiving the benediction of the Saviour sitting on a throne between 4 angels. The first in the procession is in a violet instead of white tunic, and bears the name of *Martinus*, the patron of the ch. The rest of these walls, as high as the roof, are covered with mosaics representing the fathers of the Old and New Testaments, and various miracles of the Saviour. Another mosaic, in tolerable preservation, representing the emperor *Justinian*, is concealed behind the organ. In the nave is a marble pulpit covered with

early Christian sculptures, supported by a mass of grey granite. The altars of this ch. are rich in marbles. In the last chapel, opening out of the l. aisle, are some ancient relics: the urn in which are said to be preserved the remains of St. Apollinaris; and the marble chair of the Benedictine abbots, to whom the ch. formerly belonged—supposed to be a work of the 10th cent.

Sta. Chiara, off the Strada di Porta Alberoni. In the ruined buildings are some paintings of an early date, attributed to *Giotto*.

Santa Croce, built by Galla Placidia in the 5th cent., near her mausoleum, and consecrated by St. Peter Chrysologus, has been sadly ruined.

San Domenico, a restoration of an ancient basilica founded by the exarchs, contains some works by *Niccolò Rondinello*, of Ravenna, a pupil of *Giov. Bellini*: the Virgin and Child with S. Gerome, S. Dominic, S. Joseph, and S. Francis of Assisi; the Annunciation; the S. Domenico and St. Peter in the choir; and the Virgin and Child with the Magdalen and other saints. In the chapel on l. of the high altar is an ancient wooden crucifix covered with fine linen in imitation of human skin, which is said to have sweated blood during the battle of Ravenna under Gaston de Foix. The 2nd chapel on the l. contains, in small circular paintings, the Fifteen Mysteries of the Rosary, by *Luca Longhi*, who is buried in this ch.; and the 3rd on the rt. has a picture by the same artist representing the Invention of the Cross. A large painting on panel in the choir, of the Virgin and Child with saints, bears the name of *Benedictus Armini*.

S. Francesco, near the Theatre and Piazza Maggiore, supposed to have been erected in the middle of the 5th cent. by St. Peter Chrysologus, on the site of a temple of Neptune, has suffered from modern restorations. It has a nave and 2 aisles divided by 22 columns of white and cippolino marble. The chapel of the Crucifix, 2nd on rt., contains 2 beautiful columns of Greek marble, decorated with *capi-

tals sculptured by *Pietro Lombardo*, by whom likewise are the rich arabesques of the frieze and pilasters. In the 4th chapel on rt. a picture of the Madonna, with the donatoria, by *Sacchi d' Imola*, a rare master. In the chapel at extremity of the rt. aisle is an urn containing the remains of S. Liberius, archbishop of the see—a fine work, referred to the 4th or 5th cent.; on it is a series of bas-reliefs of the 12 Apostles, with the Saviour in the centre. In the l. aisle is the tomb of Luffo Numai, of Forlì, secretary of Pino Ordelaffi, lord of that city, the work of *Tommaso Flambergi*. Upon the wall on the rt. of the entrance-door is a sepulchral slab-tomb, formerly on the floor, with the figure in bas-relief of Ostasio da Polenta, lord of Ravenna, clothed in the dress of a Franciscan monk, and bearing characters: "Hic jacet magnificus Dominus Hostasius de Polenta qui ante diem felix obiens occubuit MCCCXXXI die XIV mensis Martii, cujus anima requiescat in pace." The head of Ostasio is beautiful. The Polenta family, so celebrated for their hospitality to Dante and for the fate of Francesca da Rimini, are buried in this ch. On the l. side of the doorway is a similar sepulchral stone, on which is sculptured the figure of Enrico Alfieri, general of the Franciscan order, who died at the age of 92, in 1405, as recorded by a long inscription in hexameters. He was of Asti, and probably of the family of the poet.

Outside the ch., towards the Piazza, is the Capella Braccioforte, hidden in the walls of which were discovered the bones of Dante in May 1865 (see below). In it are some ancient sarcophagi. On the N. side of S. Francesco, but detached from it, and in what was the cemetery of the friars, is the mausoleum of Dante. The house which forms the corner of the little square is that which Lord Byron inhabited for several months on his first arrival at Ravenna in 1819.

S. Giovanni Battista, near the Porta Serrata, also called *S. G. dalle Catine*, erected by Galla Placidia for her con-

fessor St. Barbatian in 438, was consecrated by St. Peter Chrysologus, but it was almost entirely rebuilt in 1683. In the Piazzetta before it are 3 huge sarcophagi, the largest of which contains the ashes of Pietro Traversari, lord of Ravenna (d. 1225). The columns of the interior are chiefly adapted from the ancient building; some of them, however, were found in the neighbourhood of the ch. on the supposed site of the palace in which Galla Placidia resided. The ch. contains 2 paintings by *Francesco Longhi*: one in the l. transept, representing the Virgin and Child with St. Clement and St. Jerome; the other in the 1st chapel on l., the Virgin and Child with St. Matthew and St. Francis of Assisi. The circular *Campanile* of this ch. is one of the best preserved specimens of this class of bell-towers, so peculiar to Ravenna; it has 6 tiers of openings; the upper one of narrow arches, with its terminal cornice and its pyramidal roof entire.

S. Giovanni Evangelista, also called *S. Giovanni della Sagra*, in a recess off the Corso di Porta Serrata, is a basilica founded in 414 by the Empress Galla Placidia, in fulfilment of a vow made in a tempest during the voyage from Constantinople to Ravenna with her children. It has lost much of its ancient character by restorations, and most of its mosaics have disappeared. The Church tradition relates that, not knowing with what relic to enrich the ch., the empress was praying on the subject when St. John appeared to her in a vision; she threw herself at his feet for the purpose of embracing them, but the Evangelist disappeared, leaving one of his sandals as a relic. This vision is represented in a bas-relief over the pointed doorway, a work probably of the 13th cent.; the lower part shows St. John incensing the altar, with the empress embracing his feet; in the upper part she appears offering the sandal to the Saviour and St. John, while S. Barbatian and his attendants are seen on the other side. The doorway, especially in the small niches, is richly sculptured with figures of

saints, and is a fine specimen of the architecture of the period. The interior of the ch., consisting of a nave and aisles, supported by 24 ancient columns, contains the high altar, beneath which repose the remains of SS. Canzius, Canzianus, and Canzianilla, martyrs; in the chapel of St. Bartholomew, at the extremity of the l. aisle, are some fragments of a mosaic, representing the storm and the vow of Galla Placidia. The vault of the 4th chapel on the same side is painted by *Giotto* (?) representing the 4 Evangelists with their symbols, and St. Gregory, St. Ambrose, St. Augustine, and St. Jerome. All these frescoes have been more or less repainted, the SS. John, Matthew, and Gregory the least. The walls of the chapel, once covered with frescoes, have been whitewashed over. Beneath the choir is the ancient altar of the confessional, in marble, prophyry, and serpentine—a work of the 5th cent. The old quadrangular *Campanile*, the articulations of which were ornamented with white and green mosaics, is remarkable for its 2 bells cast by Robert of Saxony in 1208.

Santa Maria in Cosmedin, which opens out of the court of the ch. of S. Spirito, near here (see below), was the ancient Arian baptistery: its vault was decorated with mosaics in the 6th cent., after it had passed to the Catholic worship. It is an octagonal building. The mosaics of the roof represent the Baptism in the Jordan in the centre, the river issuing from the urn of a river-god; the Saviour half immersed in it, and who alone has a glory round the head; lower down, forming a circular band, are the 12 Apostles, each bearing a crown in his hand, with the exception of St. Peter, who carries the keys, and St. Paul, who bears 2 scrolls, advancing towards a throne covered with a veil and cushion, and occupied by a cross only. Upon the large round block of granite in the centre of the floor is supposed to have stood the ancient baptismal font.

Sta. Maria in Porto, in the Corso, near the Porta Nuova, built of the

materials of the Basilica of S. Lorenzo in Cesarea, in 1553, with a façade erected in the last cent., is perhaps the finest ch. of recent date in Ravenna. In the chapel of the rt. transept is an image of the Virgin, in marble, in an oriental costume, and in the act of praying—a very early specimen of Christian art, originally placed in the ch. of Sta. Maria in Porto Fuori, and transferred here in the 16th cent. The 3rd chapel on the rt. contains a fine painting by **Palma Giovane*—the Martyrdom of St. Mark. The 5th chapel of the opposite aisle has a painting by *Luca Longhi*, representing the Virgin, with St. Augustine and other saints. In the choir is an ancient vase in red porphyry, beautifully worked, supposed to have been a Roman sepulchral urn. The adjoining cloister was erected 1507.

S. Nicolò, built by Archbishop Sergius, in 768, in fulfilment of a vow, has been desecrated, and its pictures removed, but the beautiful altars remain. Outside this ch. is one of the largest mediæval sarcophagi in Ravenna. On it are sculptures of the Saviour, of the Annunciation, &c.

S. Romualdo, or *Classe*, originally belonging to the Camaldolese order, is now the chapel of the college of Ravenna. The cupola is painted in fresco by *Giambattista Barbini*, who was also the painter of the S. Romualdo in the choir, and of the frescoes in the 1st chapel on the l. of the entrance. The 2nd chapel contains a picture of S. Romualdo, by *Guercino*. The 1st chapel on the rt. has a painting of S. Bartholomew and S. Severus, by *Franceschini*; and the 2nd a picture of S. Benedict, by *Carlo Cignani*. The sacristy contains 2 fine columns of red porphyry, found near St. Apollinare in Classe; and the picture of the Raising of Lazarus, by *Francesco da Cotignola*. The frescoes of the roof are by *P. Cesare Pronti*. In the refectory of the adjoining convent, now the college, is a fresco of the marriage of Cana, by *Luca Longhi* and his son *Francesco*. The altars of this ch. almost surpass in brilliancy and riches all others in the city.

Santo Spirito, called also *S. Teodoro*, was built in the 6th cent. by Theodoric, for the Arian bishops; it assumed the name of S. Theodore after its consecration to the Catholic worship of S. Agnellus, and afterwards took the present name. It is in the form of a small basilica; the arches of its nave being on columns of grey and other marbles, with composite capitals and Latin crosses on their imposts. It contains in the 1st chapel on l. a curious pulpit, or *ambo*, with rude sculptures of the 6th cent. In front of the ch. is a portico, and near it the Oratory of Sta. Maria in Cosmedin (see above), the once Arian baptistery.

**SAN VITALE* (in a small square, near the Porta Adriana). This magnificent basilica exhibits the octagonal form, with all the accessories of Eastern splendour. As one of the earliest Christian temples, it is of the highest interest in ecclesiological art. It was built in the reign of Justinian by S. Ecclesius, the archbp. of the see, on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximianus in 547. It is an imitation of Sta. Sophia at Constantinople, and was adopted by Charlemagne as the model of his ch. at Aix-la-Chapelle. The original pavement is considerably below the present floor, and is covered with water at times. The interior exhibits 8 arches resting on so many piers, between which are semicircular recesses of 2 storeys, each divided into 3 small arches by two columns between the principal piers. The spaces between the lower columns open into the circular aisle, and those between the upper into a gallery. Above, the building becomes entirely circular. The 14 columns of the upper storey have complicated capitals, some of which bear an anchor, supposed to indicate that they belonged to a temple of Neptune. The 14 columns of the lower range have also Byzantine capitals; and on each of the imposts of these columns are 2 monograms. The pilasters and the walls

are covered with large slabs of white marble, on which are still to be traced some fragments of a frieze. The colossal dome was painted, in the early part of the 18th cent., with frescoes representing the fathers of the Old and New Testaments, with various decorations, such as festoons of roses hanging from the roof, all in the most barbarous taste, and in total variance with the architectural character of the building. The dome is constructed of earthen pots, and is perhaps the most perfect specimen known of this kind of work. They are small vessels, having the point of one inserted in the mouth of the other in a continued spiral, and placed horizontally. The spandrels are partially filled with others of larger size, twisted only at the point, and arranged vertically. The walls and vault of the choir are covered with **mosaics* of the time of Justinian, as beautiful and as fresh as on the day when they were placed here; invaluable as specimens of art no less than as studies of costume. The most elaborate of these mosaics are those of the tribune, representing in the larger compartments on the l. the Emperor Justinian holding a vase containing consecrated offerings; he is surrounded by courtiers and soldiers, and by St. Maximianus and two priests. In the compartment on the opposite wall is the Empress Theodora with a similar vase, which she offers to two courtiers, attended by the ladies of her court, in varied and elegant costumes; the expression of some of the figures is remarkable, considering the material in which they are represented. In the vault above is the Saviour throned on the globe between archangels; on His rt. is S. Vitalis receiving the crown of martyrdom; and on the l. S. Eutychius offering a model of the ch., both saints being without glories round the heads. The roof is decorated with arabesques, urns, the 12 Apostles, and other ornamental devices. The mosaics on the concavity of the arch represent half-figures of the Saviour and the 12 Apostles, with S. Gervasius and S. Protasius, sons of S. Vitalis. The

semicircular mosaic on the rt. of the altar represents the sacrifices of the Old Law, the offering of Abel and of Melchizedec; beyond it Moses tending the sheep of Jethro; Moses on Mount Horeb; Moses in the act of taking off his sandals at the command of the Almighty, represented by a hand in the heavens. The corresponding compartments on the opposite wall have reference to the sacrifice by Abraham—the 3 angels entertained by the latter on foretelling the birth of a child, while Sarah stands in the doorway ridiculing the prediction; on the sides and above, Moses on Mount Sinai; the prophets Isaiah and Jeremiah; and on a level with the music galleries the 4 Evangelists with their emblems. The splendid columns are mostly of Greek marble. On the imposts of the arches of the upper columns on the sides of this choir are 2 monograms of *Julianus*, written on one of them in the reverse. Near the high altar on each side, are the celebrated **bas-reliefs* called the "Throne of Neptune," compared for their execution and design to the finest works of antiquity. In them are seen the throne of the god, with a sea-monster extended beneath it; a winged genius holds a trident on the rt., and on the l. two other genii are seen bearing a large conque shell. The ornaments of these sculptures are pilasters of the Corinthian order, a cornice with tridents, dolphins, shells, and two sea-horses. The columns of verde-antico and Egyptian breccia on each side of these bas-reliefs supported the canopy over the high altar of the original ch. Several chapels surround the circular aisle of the basilica: that of the Holy Sacrament has on the altar a gilded ciborium attributed to *Michael Angelo*, and a picture of St. Benedict by *Francesco Gessi*, a pupil of Guido. The assumption of St. Gertrude, in another, is by *Andrea Barbiani*. In that of La Pietà is a huge marble group of the Dead Saviour and the Marys, by *Toschini* and *Bertos*. Next follows an opening of 3 arches in the outer wall, and immediately opposite to the tribune; this was the principal entrance

to the basilica; it was preceded by a grand portico covered with mosaics, which, as well as the adjoining circular towers, were destroyed by the great earthquake of 1688. The chapel of S. Vitale has a statue by the before-mentioned sculptors.

The *vestibule of the Sacristy* has a good bas-relief of a sacrifice, supposed to have been one of the decorations of a temple dedicated to Augustus. The pictures in the Sacristy are the Virgin and Child throned, with St. Sebastian and other saints, by *Luca Longhi*, a native artist; the Sta. Agata is by his daughter *Barbara*, and the Annunciation by his son *Francesco*; the Martyrdom of S. Erasmus is by another native painter, *Giambattista Barbiani*; the Martyrdom of St. James and St. Philip is by *Camillo Procaccini*.

The *Tomb of the Exarch Isaac*, "the great ornament of Armenia," is in a recess of the passage from the side-door of the basilica leading towards the street. It was erected to his memory by his wife Susanna, and bears a Greek inscription on the cover recording the fame he acquired in the east and in the west, and comparing her widowhood to that of the turtle-dove. The urn containing his ashes is of marble, with bas-reliefs of the Adoration of the Magi (it is worthy of remark that there is no glory round the head of the Virgin), the Raising of Lazarus, and Daniel between the Lions. Isaac was the 8th exarch of Ravenna, and died in that city, according to Muratori, A.D. 644. In the same recess are some Roman and early Christian sculptures and inscriptions.

MAUSOLEUM OF GALLA PLACIDIA, called also the *Ch. of SS. Nazaro e Celso*, is in the neighbourhood of S. Vitale, the custodian of which will admit the traveller. This once magnificent sepulchre was built by the Empress Galla Placidia, the daughter of Theodosius the Great, the sister of Honorius, and the mother of Valentinian III., the third, fourth, and fifth emperors of the West, towards the middle of the 5th century. It is in the form of a

Latin cross, 46 English ft. in length and 39½ in width, and is paved with rich marbles. The cupola is entirely covered with mosaics of the time of the empress, in which we see the four Evangelists with their symbols. Two doves are seen drinking from a basin of water,—a Christian emblem borrowed from the antique. The first authenticated instance of the use of the cross on large monuments is said to be that which is seen here. On the walls are full-length figures of prophets. The arch over the door has a representation of the Good Shepherd; behind the tomb of the empress is the Saviour with the Gospels in His hand; and in each of the lateral arches are two stags at a fountain, surrounded by arabesques and other ornaments. The high altar, in the centre of the mausoleum, composed of three massive slabs of Oriental alabaster, was formerly in the ch. of St. Vitale, and is referred to the sixth cent. It has reliefs of an early Christian period.

The massive marble **sarcophagus*, which contains the ashes of *Galla Placidia*, was once covered with silver plates; but these have disappeared, together with the other ornaments with which it was originally decorated. In the side next the wall was formerly a small aperture, through which the body of the empress might be seen, sitting in a chair of cypress wood, clothed in her imperial robes. Some children having introduced a lighted candle, in 1577, the robes took fire, and the body was reduced to ashes; since that time the aperture has remained closed.

In the recess on the rt. side of the Mausoleum is another marble *sarcophagus* with Christian symbols, which contains the remains of the Emperor *Honorius II.*, the brother of Galla Placidia; and on the l. is that of *Constantius III.*, her second husband, and the father of Valentinian III. On each side of the entrance-door are two smaller sarcophagi, said to contain the remains of the tutors of Valentinian, and of Honoria, his sister. These sarcophagi are the only tombs of the Cæsars, oriental or occidental, which

now remain in their original places. The mausoleum of Galla Placidia stands as a monument of the dreadful catastrophes of the Lower Empire. She was born at Constantinople, and died at Rome, was a slave twice, a queen, and an empress; first the wife of the King of the Goths, Alaric's brother-in-law, who fell in love with his captive, and afterwards of one of her brother's generals, whom she was equally successful in subjecting to her will: a talented woman, but without generosity or greatness, who hastened the fall of the empire—whose ambition and vices have obscured and, as it were, polluted her misfortunes.

PALACE OF THEODORIC, in the Corso leading from the Porta Serrata to the P. Nuova, and near the Ch. of St. Apollinare. Of the palace of the Gothic king, which served as the residence of his successors, of the Exarchs, and of the Lombard kings, the only portion remaining is a high wall, in the upper part of which are eight small marble columns, supporting round arches, and a wide recess over the entrance-gate. On one side of the latter is a large porphyry urn let into the wall, on which an inscription was placed in 1564, stating that it formerly contained the ashes of Theodoric, and that it was originally placed on the top of his mausoleum. Most antiquaries, however, now consider that it was a bath; the only argument in favour of its having been the sarcophagus of Theodoric is that it was found near his mausoleum. The palace was chiefly ruined by Charlemagne, who, with the consent of the pope carried away its ornaments and mosaics, and removed to France the equestrian statue of the king which stood near it.

THE TOMB OF DANTE is near the Ch. of S. Francesco. The key is kept at the Palazzo Pubblico, the custode of which will open it, and of course expect his fee. Of all the monuments of Ravenna, none excites a more profound interest than this. In spite of the poor taste of the

building, it is impossible to approach the last resting-place of the great poet without feeling that it is one of the most hallowed monuments of Italy.

“Ungrateful Florence! Dante sleeps afar,
Like Scipio, buried by the upbraiding shore;
Thy factions, in their worse than civil war,
Proscribed the bard, whose name for ever—
more
Their children's children would in vain
adore
With the remorse of ages; and the crown
Which Petrarch's laureate brow supremely
wore,
Upon a far and foreign soil had grown,
His life, his fame, his grave, though rifled—
not thine own.”
Byron.

The remains of the poet, who died here on the 14th Sept., 1321, at the age of 56, were originally interred in the Ch. of San Francesco; but on the expulsion of his patron Guido Novello da Polenta from Ravenna, they were with difficulty protected from the persecution of the Florentines and the excommunication of the pope. Cardinal Bertando del Poggetto, the legate of La Romagna for Pope John XXII., ordered his bones to be burnt with his tract on Monarchy, and they narrowly escaped the profanation of a disinterment. In 1483 Bernardo Bembo, then Podestà of Ravenna for the republic of Venice, and father of the celebrated cardinal, erected a mausoleum on the present site, from the designs of Pietro Lombardo. This monument was rebuilt in its present form in 1780, at the cost of Cardinal Valenti Gonzaga. It is a square edifice, with a small dome, internally decorated with stucco ornaments little worthy of such a sepulchre. On the vault of the cupola are four medallions of Virgil, Brunetto Latini (the master of the poet), Can Grande della Scala, and Guido da Polenta, his protectors when in exile. On the walls are two Latin inscriptions, one in verse, recording the foundation by Bembo; the other the dedication of Cardinal Gonzaga to the “*Poetæ sui temporis primo restitutori.*” Above the marble sarcophagus which now contains the ashes of the poet is a bas-relief of his half-figure by Lombard: he is represented sitting at his desk with his book;

surmounted by a crown of laurel, with the motto *Virtuti et honori*. The inscription in Latin hexameters on the urn is supposed to have been written by himself. Below it, in a marble urn, is deposited a long history in Latin of the tomb.† The visitors' book has been removed to the public library; one of the last entries being three appropriate lines from the 'Purgatorio,' written by Pius IX., on his visit to Ravenna in 1857.

The feelings with which this sepulchre was visited by three great names in modern literature deserve to be mentioned. Chateaubriand is said to have knelt bareheaded at the door before he entered; Byron deposited on the tomb a copy of his works; and Alfieri prostrated himself before it,

† Although it had been suspected that the remains of Dante no longer lay in the mausoleum erected by Card. Valenti Gonzaga, it was only on the occasion of the great sexcentenary anniversary of the poet's birth, celebrated with extraordinary enthusiasm throughout Italy on the 14th of May, 1865, that this suspicion was fully verified. In making some repairs on that occasion, by destroying a wall in the old Braccioforte chapel annexed to the ch. of San Francesco, a wooden box was discovered, bearing a double inscription, stating that it contained the bones of the poet, removed here by Friar Antonio de' Santi in Oct. 1677. On opening the box, it was found to contain the nearly perfect skeleton of a man of Dante's age at the time of his death, and stature. It was subsequently ascertained that the urn in the mausoleum was empty, or only contained a few small bones, and which were wanting to complete the skeleton in the wooden box; further documentary evidence has been since produced to show that these were probably the remains of Dante, but no clue has been yet discovered as to the circumstances that caused the removal. Perhaps it was brought about by the fear of the friars to whose care these precious relics had been entrusted that the Florentines might one day succeed in getting back the remains of their great countryman, as they had attempted on three different occasions, and especially in 1519, when they petitioned Leo X., himself a Florentine, in a document to which the great name of Michael Angelo was affixed, offering to erect a monument to the Divine Poet in his native town, with the following characteristic subscription:—"Io Michelagnolo scultore, il medesimo a vostra Santità, supplico offerendomi al divin poeta fare la sepultura nuova con decenza e in loco onerevole in questa città." The bones found in the wooden box were placed in Lombardo's urn in the mausoleum with great pomp and exultation, the poet being now considered the symbol of a United Italy. The wooden box itself has been removed to the public library.

and embodied his emotions in one of the finest sonnets in the Italian language:—

"O gran padre Alighier, se dal ciel miri
Me tuo discepol no indegno stormi,
Dal cor traendo profondi sospiri,
Prostrato innanzi a' tuoi funerei marmi," &c.

Lord Byron's lines referring to the tomb of the poet and the monumental column of Gaston de Foix will occur to the reader:—

"I canter by the spot each afternoon
Where perished in his fame the hero-boy
Who lived too long for men, but died too soon
For human vanity, the young De Foix!
A broken pillar, not uncouthly hewn,
But which neglect is hastening to destroy,
Records Ravenna's carnage on its face,
While weeds and ordure rankle round the base.

"I pass each day where Dante's bones are laid:
A little cupola, more neat than solemn,
Protects his dust, but reverence here is paid
To the bard's tomb, and not the warrior's column:
The time must come when both, alike decay'd,
The chieftain's trophy, and the poet's volume,
Will sink where lie the songs and wars of earth,
Before Pelides' death, or Homer's birth.

"With human blood that column was cemented,
With human filth that column is defiled,
As if the peasant's coarse contempt were vented
To show his loathing of the spot he soil'd.
Thus is the trophy used, and thus lamented
Should ever be those bloodhounds, from whose wild
Instinct of gore and glory earth has known
Those sufferings Dante saw in hell alone."

Near the tomb of Dante is the house occupied by Lord Byron, whose name and memory are almost as much associated with Ravenna as those of the great "Poet-Sire of Italy." He declared himself more attached to Ravenna than to any other place, except Greece; he praised "its delightful climate," and says he was never tired of his rides in the pine-forest; he liked Ravenna, moreover, because it was out of the beaten track of travellers, and because he found the higher classes of its society well educated and liberal beyond what was

usually the case in other continental cities. He resided in it rather more than two years, "and quitted it with the deepest regret, and with a presentiment that his departure would be the forerunner of a thousand evils. He was continually performing generous actions: many families owed to him the few prosperous days they ever enjoyed: his arrival was spoken of as a piece of public good fortune, and his departure as a public calamity." The house of Lord Byron now forms No. 295 in the Strada di Porta Sisi; it was here that our great poet resided for 8 months after his arrival in Ravenna on the 10th of June, 1819. Over the entrance has been placed the following inscription commemorative of the fact:—"Il x Giugno MDCCCXIX, come appena giunse in Ravenna, entrava questa casa, allora Grande Albergo, e que otto mese abitava, GIORGIO BYRON, Poeta Inglese, Lieto de le Vicinanze al Sepolcro di Dante, Impaziente di visitare l'Antica Selva, che inspiro gia il Divino e Giovanni Boccaccio." He subsequently removed to the Palazzo Guiccioli, in the Via di Porta Adriana (No. 328), where he continued to reside until his departure for Pisa at the end of Oct. 1821. The 'Prophecy of Dante' was composed here, at the suggestion of the Countess Guiccioli; and the translation of the tale of 'Francesca da Rimini' was "executed at Ravenna, where five centuries before, and in the very house in which the unfortunate lady was born, Dante's poem had been composed." The 'Morgante Maggiore,' 'Marino Fallerio,' the fifth canto of 'Don Juan,' 'The Blues,' 'Sardanapalus,' 'The Two Foscari,' 'Cain,' 'Heaven and Earth,' and the 'Vision of Judgment,' were also written during his residence at

"that place

Of old renown, once in the Adrian sea,
Ravenna! where from Dante's sacred tomb
He had so oft, as many a verse declares,
Drawn inspiration." *Rogers.*

The ARCHBISHOP'S PALACE, near the cathedral, is one of the most interesting edifices in Ravenna to the Christian antiquary.

The chapel still used by the arch-

bishops, is the one which was built and used by St. Peter Chrysologus in the 5th cent., without alteration: no profaning hand has yet been laid on its altar or mosaics. The walls are covered with large slabs of marble, and the ceiling still retains its mosaics as fresh as when they were first executed. In the middle they represent the symbols of the Evangelists; and below, arranged in circles, the Saviour, the Apostles, and various saints. The altar has some mosaics which belonged to the tribune of the cathedral previous to its re-erection.

In one of the halls of the palace is a collection of ancient Roman and Christian inscriptions, with other fragments of antiquity. In the "Appartamento Nobile" is a bust of Cardinal Capponi by *Bernini*, and of S. Apollinaris by *Thorwaldsen*. On the 3rd floor is the small *Archiepiscopal library*, formerly celebrated for its records; but most of these disappeared during the political calamities of the city. It still, however, retains the celebrated MS. on papyrus whose extraordinary size and preservation have made it known to most literary antiquaries: it is a brief of the 12th cent., by which Pope Pascal II. confirmed the privileges of the archbishops. The most ancient diplomas preserved in these archives are said to date from the 5th cent.

The BIBLIOTECA COMUNALE forms part of the *Collegio*, which occupies the buildings of the Carthusian monastery of Classe, adjoining the ch. of St. Romuald. The library was founded by the Abbot Caneti in 1714, and subsequently enriched by private munificence and by the libraries of suppressed convents. It is lodged in a fine hall, followed by several smaller ones, and contains upwards of 50,000 vols., 700 MSS., and a large collection of first editions of the 15th cent. Among its MS. collections, the most precious is the celebrated *Aristophanes*, copied in the 10th cent. by Cyrillus Machirius, a Florentine, long known as unique. It is said that Eugene Beauharnais wished to purchase this

MS.; but the inhab., being resolved not to lose so great a rarity, concealed the volume. A MS. of *Dante*, on vellum, with good initial miniatures, of the 14th cent.; another *Dante*, of still earlier date; a small *Officium*, most beautifully written on parchment, with lovely miniatures of histories of Christ, of the 14th cent., ending with an invocation to all the saints to relieve its writer from his worldly ailments, amongst which his toothache is particularly alluded to; and another *Officium*, with numerous illuminations, &c., on violet vellum, especially one of the Crucifixion. Among the *princeps* editions, which range from 1465 to 1500, are the *Decretals of Boniface VIII.*, on vellum, 1465; the *Pliny the Younger*, on vellum, 2 vols. Venice, 1468; the *Bible*, with miniatures, on kid, 1478; the *St. Augustine, De Civitate Dei*, 1468; the *Dante of Lodovico and Alberto Piemontesi*, 1478. Among the miscellaneous collection may be noticed, the *History of the Old and New Testament, in Chinese, printed on silk*, and a series of upwards of 4000 rolls, beginning with the 11th and ending with the last cent., chiefly relating to the order of the Canons of Sta. Maria in Porto.

The *Refettorio del Collegio*, a fine hall, with good carved wood ceiling and doors, contains one of the elder *Longhi's* best works, a *fresco of the Marriage of Cana, into which he has introduced his own portrait, and those of several of his Ravennese contemporaries. The veil thrown over the woman on the l. of Christ was added by his daughter Barbara, to satisfy the scruples of S. Carlo Borromeo, then legate here. Statues in bronze of Alexander VII. and of Clement XII. are in the court of the College.

The MUSEUM consists of several rooms, forming a suite to those of the Library, and, besides a good miscellaneous collection of vases, idols, bronzes, majolica, and carved work in ivory, contains a rich cabinet of medals, ancient and modern. The ancient are arranged in 3 classes: 1. Medals

of the free cities; 2. Consular; and 3. Imperial. In the 2nd class is a *bronze one of Cicero, struck by the town or Magnesia, in Lydia: it bears on one side his profile and name in Greek characters, and on the other a hand holding a crown with a branch of laurel, an ear of wheat, a bough of the vine bearing a bunch of grapes, with the inscription in Greek "Theodore of the Magnesians, near Mount Sipylus." It is supposed to be a unique specimen. There is a very interesting series of the coins of the Sovereigns of the Western Empire found about Ravenna, especially golden ones of Galla Placidia with a cross on the obverse, of Valentinian III., Anastasius, Heraclius, &c., with Christian emblems. The modern collection is also arranged in 3 classes: 1. Medals of the Popes from Gregory III.; 2. Medals of illustrious personages and of royal dynasties: 3. Coins of various Italian cities. In the 1st class is a fine medal of Benedict III., interesting because it is considered conclusive as to the fable of Pope Joan. In the 2nd class is a complete series of bronze medals of the House of Medici, 84 in number, of a uniform size. Among the ivories one is remarkable as representing several of the miracles which are seen in the paintings on the Catacombs at Rome: such as Jonas, the raising of Lazarus, the raising of the Paralytic, &c., with two venerable figures in the centre. The Museum also contains portions of beautiful gold ornaments of ancient armour, discovered some years ago in excavating the new docks on the canal; they are supposed to have belonged to Odoacer, whose tomb may have been hereabouts; unfortunately the greater part of them were melted down.

Galleria Lapidaria.—In one of the lower corridors of the College have been placed several inscriptions, both pagan and early Christian, most of which were found about Ravenna; and a series of Roman tiles, or *Signa Tegularia*, bearing the makers' names. On one of these tiles is the impression of a scandal, very like the sole of a modern shoe with its hob-nails.

The *Academy of the Fine Arts*, in the building adjoining the Collegio, contains a Gallery of Pictures (PINACOTECA) (open 10 to 3, 1 fr.) of no very great importance, and a good collection of plaster casts of masterpieces of ancient and modern sculpture; attached to it are schools of design for young artists, &c. The Municipality has contributed the pictures in its possession. Among the works it contains may be mentioned—*Daniele da Volterra*, the Crucifixion; *Luca Longhi*, the Holy Family, Portrait called erroneously of Charles V., the Deposition, the Nativity, Virgin and Child throned, Portrait of Giovanni Arrigone (one of *Longhi's* best works); *Vasari*, the Deposition; *Luca Giordano*, the Flight out of Egypt; *Francesco da Cotignola*, the Virgin enthroned; *Innocenzo da Imola*, Descent of the Holy Spirit; *Vandervelde* and *Berghem*, landscapes. There are a great number of small paintings of the Byzantine School. In one of the rooms on the upper floor is a fine mosaic pavement, found at Classe, with a vase of flowers and peacocks in the centre, and the beautiful recumbent *statue of *Guidarello Guidorelli*, called Braccioforte, formerly in the ch. of San Francesco.

PRIVATE PALACES.

Palazzo Cavalli, near the Theatre; the *P. Lovatelli*, opposite the Torre Pubblico, and the *P. Spreti*, near Sta. Maria in Porto, the largest in Ravenna, had all of them small galleries of paintings.

The *Pal. Giulio Rasponi* is in the Via SS. Giovanni e Paoli, near the Cathedral. The ceiling representing the death of Camilla, queen of the Volsci, by *Agricola*, is interesting because the figure of the queen is the portrait of Queen Caroline Murat, one of whose daughters married into the Rasponi family. The *Picture Gallery*, liberally open to visitors, has a few good pictures, amongst which may be noticed—*Palmezzano*, Christ on an altar with St. James of Compostello,

and St. Sebastian, a fine figure; *Cotignola*, a Virgin and Child; *Luini*, St. Catherine, &c. There are also some good paintings in the *Pal. Rasponi delle Teste*, in the same quarter of the city. The *Pal. Guiccioli* is an ugly unfinished building in the Strada Cavour.

The *Hospital*, formerly the convent of S. Giovanni Evangelista, near the Porta Serrata, was founded by Archbishop Codronchi at his own expense. In the court is a cistern said to have been designed by Michael Angelo.

Theatre.—The handsome *Teatro Alighieri* was opened in 1850, near the Piazza Maggiore.

The *Six City Gates* of Ravenna merit notice:—

Porta Adriana, at the W. extremity of the city and on the road leading to Adria, a handsome entrance of the Doric order, erected in 1585, on the supposed site of the famous Porta Aurea built under Claudian and ruined by the Emperor Frederick II.

Porta Alberoni, on the E., also called Porta Corsini in honour of Clement XII., was built by Cardinal Alberoni in 1739. Immediately outside of it are the modern port of Ravenna, and the road leading to the harbour on the Adriatic and to the Pineta.

Porta S. Mamante, on the S. side of the town, of the Tuscan order, and so called from a neighbouring monastery dedicated to S. Mamma, was built in 1612, and called P. Borghesia, in honour of Paul V. Near this the French army of 1612 effected the breach in the walls by which they entered and sacked the city.

Porta Nuova, designed by Bernini, in the Corinthian order, occupies the site of the P. San Lorenzo, rebuilt in 1653 under the name of P. Pamfilia, in honour of Innocent X., by whose arms it is surmounted. The road from it leads through the Borgo of Porta Nuova to the public promenade, the Ponte Nuovo, the Basilica of S. Apollinare in Classe, and to Rimini.

Porta Sisi, in the Doric style, was rebuilt in its present form in 1568, on

the site of an ancient gateway, the name of which is unknown.

Porta Serrata, at the N. extremity, so called because it was closed by the Venetians during their possession of Ravenna, was re-opened by Julius II. under the name of P. Giulia.

The *Fortress* of Ravenna was erected by the Venetians in 1457, and then esteemed one of the strongest in Italy: it was partly demolished in 1735 to furnish materials for the Ponte Nuovo over the united stream of the Ronco and Montone, and little now remains but the foundations.

ENVIRONS.

The *Port of Ravenna*, immediately outside the *Porta Alberoni*, and near the rly. stat., is much frequented by the coasting craft of the Adriatic. It consists of a long basin, with quays on either side; from it commences the canal that leads to the Adriatic. Near the harbour the hut is still pointed out where *Garibaldi* was concealed after his retreat from Rome in 1849, and where his wife Anita died from the effects of fatigue and exposure. The old *Porto Candiano* being rendered useless by the diversion of the Ronco and Montone, the *Naviglio* or Canal was opened in 1737, for the purpose of effecting a direct communication with the sea at the new *Porto Corsini*. The length of this canal is about 7 m., and a broad road has been made along its rt. bank, which contributes much to the accommodation of the city.

The *MAUSOLEUM OF THEODORIC, more generally known as *S. Maria della Rotonda*, is about half a mile beyond the *Porta Serrata*, on the N.E. side of the city, taking the road on the rt. and immediately beyond the rly., which must be crossed to reach it. It was erected by Theodoric himself, or by his daughter Amalasontha, in the 6th cent. On the expulsion of the Arians, the zeal of the Church in promoting the Catholic worship ejected the ashes of the king as a heretic,

and despoiled his sepulchre of its ornaments. It has successively borne the names of *Sta. Maria in Memoriam Regis*, of *Sta. Maria ad Farum*, and *Sta. Maria Rotonda*. It is a rotunda, built of blocks of limestone from Istria, resting on a decagonal basement, each side of which has a recess surmounted by an arch formed of 11 blocks of stone curiously notched into each other. A double oblique flight of steps leads to the upper storey, or sepulchral chamber; they were added to the building in 1870. The upper storey is also decagonal externally, and appears to have been surrounded by columns forming a circular portico, several of the bases of which were discovered in digging out the ditch that now surrounds the building. In one of the sides is the door. Over this is a broad projecting band encircling the monument, above which is a row of small windows, the whole surmounted by a massive cornice, with rudely-sculptured reliefs. The vault stones of the doorway are curiously notched into each other, forming a straight arch or lintel. The roof is formed of a single block of limestone containing fossil shells, 36 feet in its internal diameter, hollowed out to the depth of 10, in the shape of an inverted calotte or shallow bowl; the thickness of the centre is about 4 ft., and of the edges about 2 ft. 9 in. The weight of this enormous mass is estimated at above 200 tons. On the outside are 12 pointed projections perforated as if designed for handles: they bear the names of the 12 Apostles, but it is difficult to conceive how any statues could have stood on them; they more probably served in moving this huge solid mass of Istrian marble,—indeed, these names look comparatively recent. The summit is flat, and upon it may have stood a statue of the Gothic king. It is now divided into two unequal portions by a large crack, produced, it is supposed, by lightning. The chamber in the basement is filled with water to the depth of 4 ft., so that, notwithstanding the excavations of late years, a consider-

able portion of its lower storey and of the fine arched niches that encircle it still remain buried. The interior of the upper chamber is circular, with a niche opposite the door, in which probably stood a sepulchral urn, although, when carefully examined on the outside it appears to have been added after the mausoleum was finished. The chamber in the basement is in the form of a Greek cross; the fine door opening into it, as well as that to the sepulchral one above, is turned towards the west.

The *Ch. of Sta. Maria in Porto Fuori*, about 2 m. beyond the Porta Alberoni, on the S.E. side of the city, was built in the Gothic style towards the end of the 11th cent. by the Beato Pietro Onesti, called *Il Peccatore*, in fulfilment of a vow to the Virgin made during a storm at sea. The l. nave on entering the ch. contains the ancient sarcophagus in which the body of the founder was deposited in 1119. The chief interest of this ch. arises from the frescoes in its choir, attributed erroneously to *Giotto*, although probably by some of his pupils, in noticing which Lanzi justly alludes to the honour conferred upon Ravenna by the family of the Polentas, in leaving behind them at their fall the memory of the 2 great names of Dante and Giotto. It was believed that the entire ch. was covered with the frescoes of that great master; and the lateral chapels, part of the l. wall of the middle aisle, and other parts of the ch., still retain sufficient to give some weight to the belief that they are by his scholars. The *Choir* is completely covered with them; on the l. wall are the Nativity and the Presentation of the Virgin; the rt. wall contains the Death, Assumption, and Coronation of the Virgin, and the Massacre of the Innocents. The frescoes of the tribune represent various events in the life of the Saviour; under the arches are different fathers and martyrs; and on the ceiling are the 4 Evangelists, with their symbols, and 4 Doctors of the Church. The quadrangular basement of the *Campanile* is considered

to be the lower part of the ancient light-house (*pharos*) of the port, which is supposed to have been situated at this spot; from this circumstance the ch. derives its name.

****BASILICA OF S. APOLLINARE IN CLASSE.**—This magnificent Basilica is a purer specimen of early Christian art than any which can be found even in Rome. It lies on the road to Rimini, $2\frac{1}{2}$ m. beyond the Porta Nuova, on the S.E. side of the city. A light vehicle to it, in 25 min., returning by S. Maria in Porto Fuori, will cost 5 fr.

About $\frac{1}{4}$ m. beyond the gate, after passing the *Borgo*, a Greek cross called *La Crocetta*, on a small fluted marble column in the public walk, marks the site of the once splendid *Basilica of St. Laurentius in Cesarea*, founded (A.D. 396) by Lauritius, chamberlain of the Emperor Honorius, and destroyed in 1553 to supply materials for the ch. of Sta. Maria in Porto within the city. This act of spoliation was opposed by the citizens; but the monks to whom the basilica belonged had obtained the consent of the pope, and the cardinal legate, Capi di Ferro, completed the work of Vandalism by sending all its columns excepting the 2 now on the façade of Sta. Maria in Porto, together with its precious marbles, to Rome. The ancient basilica was the last relic of the city of *Cesarea*, which had existed from the time of Augustus. A short distance behind, the united stream of the Ronco and Montone is crossed by the

Ponte Nuovo, a bridge of 5 arches, erected whilst Cardinal Alberoni was legate of Romagna. From this bridge the view is extremely interesting, embracing from the Alps to the Apennines, with the tower of Sant Maria in Porto Fuori and the Pineta on the l., and the ch. of S. Apollinare to the S., surrounded by rice-fields and marshes. The road crosses the marshy plain for about $1\frac{1}{4}$ m.; and about 1 m. from the pine-forest reaches the grand basilica of

S. Apollinare in Classe, erected in

534, by Julianus Argentarius, on the site of a temple of Apollo, and consecrated by Archbishop St. Maximianus in 549. It formerly had a quadriporticus in front, but no portion of it now remains. It is built of thin bricks or tiles, in the manner of Roman edifices of classical times. Over the door may be seen the bronze hooks used to sustain the awning on festivals.

The interior, $172\frac{3}{4}$ ft. long by $92\frac{3}{4}$ wide, is divided by 24 elegant columns of grey cippolino marble into a nave and 2 aisles of lofty and imposing proportions. These columns, which rest on square pedestals, are surmounted by complicated capitals, on which again rest quadrangular imposts, with crosses sculptured on the sides towards the nave, and support round-headed arches and a wall, with double semicircular windows. From the nave a flight of broad steps leads to the high altar, placed above a crypt, and to the choir and tribune, which is circular internally, and polygonal on the outside. The floor of the nave is green with damp; and many times in the year the subterranean chapel of the saint is filled with water. The walls of the nave, and part of those of the aisles, are decorated with a chronological series of portraits of bishops and archbishops of Ravenna, beginning with St. Apollinaris of Antioch, a follower of St. Peter, who suffered martyrdom under Vespasian, A.D. 74. These portraits were painted at a comparatively modern period; they came down in unbroken succession to the last archbishop, who is the 129th prelate from the commencement. They have a common character, and do not seem to have been executed for the archbishops successively. The mosaics of the nave, of which these portraits have taken the place, disappeared with the marbles which once covered the walls of the aisles, when the latter were carried off by Sigismundo Malatesta, to adorn the ch. of S. Francesco at Rimini. In the middle of the nave is a small marble altar, dedicated to the Virgin, "*Martyrum Reginae*," by St. Maximianus, in the 6th cent.; beneath lay the body of St. Apollinaris, until removed to the crypt in 1174. In the l. aisle are 4 marble sarcophagi, covered with bas-reliefs and Christian symbols, in which are buried 4 of the archbishops of Ravenna; of 2 only the owners are known—the 1st to St. Felix, with an inscription, the 4th to Johannes V. On the wall there is an inscription, which seems not to be older than the 18th cent., beginning, "*OTHO III. ROM. IMP.*," recording, as a proof of his remorse for the murder of Crescentius, "*ob patrata crimina*," he walked barefooted from Rome to Monte Gargano, and passed the 40 days of Lent in penance in this basilica, "*expiating his sins with sackcloth and voluntary scourging.*" At the extremity of the l. aisle is the undecorated chapel of the Holy Cross, and near its entrance a very curious tabernacle of the 9th cent., over the altar of S. Felicola, raised by a certain Petrus, a presbyter. In the rt. aisle are 4 sarcophagi, similar to those just described, and likewise containing the remains of early archbishops of the diocese, Graziosus of the 8th and Theodosius of the 7th cent. All these tombs were placed in the early ages of the Ch. under the portico in the fore-court, and were removed to their present sites long subsequently. An inscription in the wall of this aisle records that the body of St. Apollinaris formerly was deposited behind a grating in it. On each side of the grand entrance is a sarcophagus of marble, larger than the preceding, but covered with similar ornaments and symbols.

The high altar, beneath which rests the body of the saint, is rich in marbles and other ornaments; the modern canopy over it is supported by 4 columns of the rare marble known as *bianco e nero antico*. The tribune, and the arch in front of it, are covered with mosaics of the 6th cent., in fine preservation. The upper part on the vault represents the Transfiguration; the hand of the Almighty is seen pointing to a small figure of the Saviour introduced into the centre of

a large cross, surrounded by a blue circle studded with stars. On the top of the cross are the 5 Greek letters expressing, "Jesus Christ, the Saviour, the Son of God." On the arms are the Alpha and Omega; and at the foot the words, "Salus Mundi." Outside the circle, and on either side of the hand, are Moses and Elijah; and below are 3 sheep, indicating the 3 Apostles—Peter, James, and John—who witnessed the Transfiguration. In the middle mosaic is St. Apollinaris, in his episcopal robes, preaching to a flock of sheep—a common emblem of a Christian congregation. Between the windows are the portraits of S. Ecclesius, S. Servius, S. Ursus, and S. Ursicinus, in pontifical robes, in the act of blessing the people. On the l.-hand wall is represented Archbishop Reparatus obtaining privileges for his diocese from the Emperor Constantinus Pogonatus, who is seen in the centre of the composition, with Reparatus attended by 3 ecclesiastics, to whom the Emperor delivers a scroll, on which is inscribed the word *Privilegium*. On the rt. wall the sacrifices of the Old Law: Abel, who offers the lamb, Melchisedec the bread and wine, and Abraham his son Isaac. On the arch is a series of 5 mosaics: that in the middle represents the Saviour, and the symbols of the 4 Evangelists; in the second are seen the cities of Bethlehem and Jerusalem, from which a number of the faithful, under the form of sheep, are ascending towards our Lord; in the third is a palm, as a symbol of victory; the 4th contains the archangels Michael and Gabriel; and the 5th half-figures of St. Matthew and St. Luke; the lower edge of the arch has handsome mosaics of arabesque ornaments. In the crypt beneath the choir, to which the entrance is by two passages from the base of the stairs, is the sepulchral urn of St. Apollinaris. This urn contained the remains of the saint until 1725, when they were placed beneath the high altar. The crypt is damp and green from being frequently inundated. The stone book by the side, near one of the

doors leading to the crypt, is called the breviary of Gregory the Great.

The *Bell-tower* of St. Apollinare is a fine example of those circular campaniles which are peculiar to Ravenna; it is entirely of brick, circular, 120 ft. high and 33 in diameter at the base, and can be ascended (through the sacristy) by a series of ladders to a height of 100 ft; from the top the *view* is very fine, embracing the pine-forest and the sea beyond to the E.; to the S. the Apennines, with Cesena and Bertinora at their base; and, in fine weather, the Alps of the Tyrol and Styria on the N. This tower contains only two small bells.

The ancient town of *Classis*, of which this noble basilica is the representative, was one of the 3 quarters of Ravenna in the time of Augustus. It was, as its name imports, the station of the Roman fleet and then close to the sea, which is now 4 m. distant. With the exception of the present ch., the town was totally destroyed in 728 by Liutprand, king of the Lombards. Attached to the ch. are some farm-buildings, through which admittance to the Basilica will be obtained, as it is only open to the public at a very early hour, when a priest from Ravenna comes daily to celebrate mass.

The celebrated PINETA, or PINE (*Pinus Pinea*) FOREST, is reached, not far beyond the Basilica, and the road to Rimini skirts it as far as Cervia, although the most convenient is that which passes by the tomb of Theodoric, or through the Porta Alberoni, reaching it beyond the ch. of Sta. Maria in Porto Fuori. This venerable forest extends along the shores of the Adriatic for a distance of 25 m., from the Lamone N. of Ravenna to Cervia on the S., and covers a sandy tract, varying in breadth from 1 to 3 m., thrown up by the sea, and separating it, as along the Pontine marshes, from the inundated region on the W. It affords abundant sport; and the produce of its cones, said to average 2000 rubbii annually, yields a con-

siderable revenue. No forest is more renowned in classical and poetical interest: its praises have been sung by Dante, Boccaccio, Dryden, and Byron; it supplied Rome with timber for her fleets; and upon the masts which it produced the banner of Venice floated in the days of her supremacy. One part of the forest still retains the name of the *Vicole de' Poeti*, from a tradition that it is the spot where Dante loved to meditate:—

“Tal, qual, di ramo in ramo si raccoglie,
Per la pineta in sul lito di Chiassi,
Quando Eolo scirocco per discioglie.”
Purg. xxviii. 20.

Boccaccio made the Pineta the scene of his singular tale *Nostagio degli Onesti*; the incidents of which, ending in the amorous conversion of the ladies of Ravenna, have been made familiar to the English reader by Dryden's adoption of them in his *Theodore and Honoria*. Count Gamba relates that the first time he had conversation with Lord Byron on the subject of religion was while riding through this forest in 1820. “The scene,” he says, “invited to religious meditation; it was a fine day in spring. ‘How,’ said Byron, ‘raising our eyes to heaven, or directing them to the earth, can we doubt of the existence of God?—or how, turning them to what is within us, can we doubt that there is something more noble and durable than the clay of which we are formed?’” The Pineta inspired also these beautiful lines in the 3rd canto of Don Juan:—

“Sweet hour of twilight!—in the solitude
Of the pine forest and the silent shore
Which bounds Ravenna's immemorial wood,
Rooted where once the Adrian wave flow'd
o'er,
To where the last Casarean fortress stood,
Evergreen forest! which Boccaccio's lore
And Dryden's lay made haunted ground to
me,
How have I loved the twilight hour and
thee!

“The shrill cicalas, people of the pine,
Making their summer lives one ceaseless
song,
Were the sole echoes, save my steed's and
mine,

And vesper bells that rose the boughs
along:
The spectre huntsman of Onesti's line,
His hell-dogs, and their chase, and the
fair throng
Which learn'd from his example not to fly
From a true lover,—shadow'd my mind's
eye.”

The Pineta is a vast succession of lovely avenues and glades, upon which you can drive for miles over the turf: in doing so, however, it will be advisable to have one of the keepers for guide, as they will point out all the picturesque spots; they may be found at the ferry.

La Colonna de' Francesi. Beyond the Porta Sisi, about 2 m. from Ravenna, on the banks of the Ronco, is a square pillar erected in 1557 by Pietro Cesi, president of Romagna, as a memorial of the battle gained by the combined army of Louis XII. and the Duke of Ferrara over the troops of Julius II. and the King of Spain, April 11, 1512. Four inscriptions on the medallions of the pilaster, and an equal number on the 4 sides of the pedestal, record the events of that memorable day. Lord Byron mentions the engagement and the column in a passage quoted in the description of the tomb of Dante, and commemorates the untimely fate of the heroic Gaston de Foix, who fell in the very moment of victory. “The monument of such a terrible engagement, which left 20,000 men dead on the field, and made the Chevalier Bayard write from the spot, ‘If the king had gained the battle, the poor gentlemen have truly lost it,’ is little funereal or military; it is ornamented with elegant arabesques of vases, fruit, festoons, dolphins, and loaded with 8 long tautological inscriptions, and one of them is a rather ridiculous *jeu de mots*. The speech that Guicciardini makes Gaston address to the soldiers on the banks of the Ronco is one of the most lauded of those pieces, diffuse imitations of the harangues of ancient historians. Besides the illustrious captains present at this battle, such as Vittorio and Fabrizio Colonna, the Marquis della Palude, the celebrated engineer, Pedro Na-

varra, taken prisoners by the French, and Anne de Montmorency, yet a youth, afterwards constable of France under 4 kings, who began his long military career amid this triumph, several persons eminent in letters were there—Castiglione and Ariosto; Leo X., then Cardinal de' Medici, as papal legate to the Spaniards, was taken prisoner. The bard of the Orlando, who has alluded to the horrible carnage he witnessed, must have been powerfully impressed by it, to paint his battles with so much fire. In several passages of his poem Ariosto attributes the victory on this occasion to the skill and courage of the Duke of Ferrara. It has been stated that Alfonso, in reply to an observation that part of the French army was as much exposed to his artillery as the army of the allies, said to his gunners, in the heat of the conflict, 'Fire away! fear no mistake—they are all our enemies!' Leo X. redeemed the Turkish horse which he rode on that day, and used it in the ceremony of his *possessio* (taking possession of the tiara at St. John Lateran), celebrated April 11, 1513, the anniversary of the battle. He had the horse carefully tended till it died, and permitted no one to mount it."—*Valery*.

Diligence from Ravenna daily S.W. to Forlì in 3 hrs. (Rte. 43).—*Carriage* to Rimini in 5 hrs. (Rte. 40).

ROUTE 40.

RAVENNA TO RIMINI, BY CERVIA.

35 miles.

This is a good road, although not supplied with post-horses. A *vetturino* will convey travellers the whole way to Rimini with the same horses, by allowing a halt of two hours at Cesenatico. It follows the shores of the Adriatic, but presents few objects of interest, and the sea is generally concealed by banks of sand.

The first portion of this route, as far as S. Apollinare, has been described in the account of that basilica. After passing through the Pineta for several m., the road crosses the Savio at S. Saverio, and through *Cervia*, an episcopal town of 2230 souls, on the Adriatic, in an unhealthy situation close to very extensive salt-works, upon which its prosperity depends. Father S. is the town of *Cesenatico* (*Inn* clean, with good bedrooms), the ancient station of *Ad Novas*, partly surrounded with walls, but presenting no object of any interest to detain the traveller. It is about half-way between Ravenna and Rimini, and is therefore the usual resting-place of the *vetturini*.

Beyond this we pass some small torrents which have been erroneously supposed to be the Rubicon. Farther on, at the distance of 9 m. from Rimini, near San Martino, we cross a wooden bridge spanning the Uso, a considerable and rapid stream, descending to the sea from Sant' Arcangelo, and called by the people on the spot *Il Rubicone*. (See Rte. 38).

The present route falls into the high post-road at Celle shortly before it reaches the Marecchia, and Rimini is entered by the Bridge of Augustus.

35 m. RIMINI (Rte. 38).

ROUTE 41.

FAENZA TO FLORENCE, BY MARRADI
AND BORGO SAN LORENZO.

69 miles.

This road, which was opened in 1844, establishes a convenient communication between Florence and Ravenna. It passes through a picturesque country. *Diligence* daily in 12 hrs.

Leaving Faenza, it soon reaches the foot of the first sub-Apennine hills at San Prospero, from whence it follows the l. bank of the Lamone by San Luffilo to Brisighella, a picturesque village overlooking the plain of the Lamona, to

12 m. *Fognano*, an inconsiderable village on the l. bank of the river, with a wretched inn. The views of the Apennines, in their lower elevations, covered with woods of chesnut-trees, are very pleasing. The Lamone, here nearly dry during the summer months, is an impetuous and dangerous torrent in the rainy season. Following its l. bank, the road crosses it at S. Eufemia; and 7 m. still farther we arrive at

18 m. *Marradi*—one of those strange Italian villages often met with out of the high roads. It contains 2200 inhab. The Locanda del Lamone is indifferent. The valley here becomes very narrow; the precipices on each side merely allowing room for the passage of the river and the road.

1 m. beyond Marradi, at a hamlet called *La Biforca*, the Lamone receives the *Compigno* torrent on the l.; the road continues along the Lamone for 5 or 6 m., until it reaches *Crespino*, formerly the seat of a Vallombrosian monastery. Not far from it is the picturesque cascade of *Valbura*. From *Casaglia* commences the ascent of the central chain which is crossed at *Casa*

di Alpe, or *Colla di Casaglia*, 2980 Eng. ft. a. s. On ascending from Marradi the chesnut-woods gradually disappear; the mountains become nearly bare. It requires $3\frac{1}{2}$ hours to reach the highest part of the pass, and 2 more to descend to Borgo San Lorenzo. From the pass of Casaglia the road descends rapidly along the Razotta torrent to Pulciano on the Elsa, and from thence to

20 m. *Borgo San Lorenzo* (*Inns*: Locanda della Rivola, clean and civil people; Locanda del Sole). Borgo San Lorenzo, pop. 3500, situated on a fertile plain near the l. bank of the river, is the principal town in the upper part of the valley of the Sieve, generally called the Mugello. Its ch., dedicated to San Lorenzo, is an edifice of the 13th cent., as appears from an inscription bearing the date 1263; the campanile is nearly a cent. later. Two roads lead from Borgo San Lorenzo to Florence; the first and most direct, 15 m. up the valley of the Fistona to near its source, and thence descending along the Mugnone to the gates of the city. Five m. from Borgo San Lorenzo the *Monte Senario* is passed 3 m. on the rt. Before reaching Florence the Mugnone cuts through a deep glen, having on the l. the hill on which the Etruscan arx of the ancient Fesulæ stood, and the Monte Rinaldi, well known amongst Tuscan architects for its quarries of building stone, on the rt. Emerging from this ravine, we cross the Ponte della Badia, so called from the neighbouring convent, founded by Cosimo de Medici, from which the road is bordered by lines of farmhouses and villas to the Porta di San Gallo.

The second route, from Borgo San Lorenzo, although longer by 3 m., is to be preferred, being less hilly and more suited for carriages, following the l. bank of the Sieve to *San Biero*, a large village of one of the most fertile districts of the *Mugello*, near the junction of the *Carza* and *Sieve*, and, a mile farther, joining the high road from Bologna to Florence (Rte. 37), not far from Caffaggiolo.

ROUTE 42.

FLORENCE TO FORLÌ, BY DICOMANO
AND THE PASS OF S. BENEDETTO.

| Florence to | Miles. |
|------------------------|--------|
| Pontassieve | 12½ |
| Dicomano | 10 |
| S. Benedetto | 16 |
| Rocca San Casciano . . | 12 |
| Forlì | 16 |

66½ miles.

The road, opened for the purpose of establishing a direct communication across the Apennines between Florence and the Romagna, is in good repair, and constructed on the best principles of modern engineering.

As there are no post stations, the only means of travelling over this route is by vetturino, which will require 2 days. San Benedetto is the best halting-place for the first night.

Leaving Florence, we proceed along the rt. bank of the Arno as far as Pontassieve, on the road to Arezzo, where the Forlì road strikes off to the N.E., and ascends the valley of the Sieve as far as Dicomano. The scenery is very fine in many parts, especially for the first 10 m., when it is repeatedly crossed by the line of rly. to Pontassieve; but it becomes wild as we approach the lofty chain of Apennines over which the road is carried.

10 m. *Dicomano* (*Inns*: Locanda Passerine, and the Leone d'Oro). An old town, prettily situated at the junction of the Sieve and Dicomano torrents. On leaving it the road proceeds up the valley and along the river of *San Godenzo* to near its source. The ascent is extremely steep. The village of *San Godenzo*, through which the road passes, is situated at the southern base of the central chain, among wooded scenery. Here the ascent of the Apennines, properly

speaking, commences, but the road is admirably constructed. The descent is gradual, and well-managed; the Osteria Nuova, 2 m. below the pass, is soon reached, and the road shortly attains the banks of the Montone, which it follows to Forlì.

16 m. *San Benedetto*. About half-way between Florence and Forlì; it has a fair *Inn*, the Leone d'Oro, the best on the road. Between this village and Rocco San Casciano the road passes through *Portico*, an old fortified town, with a ruined castle, which once commanded the road from the Romagna. There are some emanations of inflammable gas, similar to those at Pietramala, near the hamlet of *Querciolo* on the l. of the road.

12 m. *Rocca San Casciano* (*Inn*: the Locando del Giglio, tolerable), 1600 inhab., on the rt. bank of the Montone; the most important town of the Tuscan Romagna. A road has been opened from it across the pass of *Le Forche* to *Galeata* and *Santa Sofia*, in the upper valley of the Ronco. Leaving San Casciano, the road continues along the Montone, between Monte Grosso on the rt. and *Monte Torcello* on the l. Before arriving at *Dovadola*, a good road across the pass of Monte Trebbio of 10 m. on the l., leads to *Modigliana*, a very ancient town of 3000 inhab., probably the *Castrum Mutilum* of Livy. *Dovadola* has a ruined castle. (Near here commence the Miocene deposits, which are seen forming precipices of almost horizontal strata behind the village: they rest on the Eocene limestones and marls forming the centre of the chain, and are succeeded by the Pliocene or sub-Apennine marls and sands which extend to the valley of the Po.) Between Dovadola and Terra del Sole is the village of *Castra Caro*—the ancient *Salsubium*—celebrated for its wineral waters, which issue from the Miocene beds, and contain iodine. They have proved efficacious in glandular and scrofulous affections. *Castro Caro*, with a picturesque mediæval castle, on a mass of marine breccia or

Panchino, which rises precipitously above the town. 5 m. beyond this is

Terra del Sole, formerly the frontier station of Tuscany, a walled town on the l. bank of the *Montone*. $1\frac{1}{2}$ m. farther is

Rovero. From this, a pleasant drive of about 2 m. across the plain—during which *Bertinoro*, picturesquely perched on one of the last spurs of the Apennines, is seen at some distance on the rt.—brings us to the bridge over the *Montone* and

16 m. *Forlì* (described in Rte. 38).

ROUTE 43.

FORLÌ TO RAVENNA.

29 miles.

Diligence daily in 3 hrs. A carriage costs about 10 fr.

The excellent road runs parallel to the l. bank of the *Ronco*, which from here to the sea is confined in its channel by high banks. It presents a succession of farm-houses thickly scattered over a country which is surpassed by none in Italy for fertility. Soon after leaving *Forlì*, a road to *Cervia* and *Rimini* branches off on the rt.: before reaching *Ravenna*, the canal formed by the united waters of the *Montone* and *Ronco* is passed, and the city is entered by the *Porta Sisi*.

20 m. *RAVENNA* (Rte. 39).

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* * In order to facilitate reference to the Routes, most of them are repeated twice in the Index: thus, Turin to Milan is also mentioned under the head of * Milan to Turin; such *reversed* Routes are marked in the Index with an asterisk.

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THE frequency of mistakes, which are sometimes accidental, but for the most part the result of deception practised by interested individuals, induces me to request the attention of English travellers to the following statement:—

The favourable reputation which my Eau de Cologne has acquired, since its invention by my ancestor in the year 1709, has induced many people to imitate it; and in order to be able to sell their spurious article more easily, and under pretext that it was genuine, they procured themselves a firm of *Farina*, by entering into partnership with persons of my name, which is a very common one in Italy.

Persons who wish to purchase the *genuine and original Eau de Cologne* ought to be particular to see that the labels and the bottles have not only my name, *Johann Maria Farina*, but also the additional words, *gegenüber dem Jülich's Platz* (that is, opposite the Jülich's Place), without addition of any number.

Travellers visiting Cologne, and intending to buy my genuine article, are cautioned against being led astray by cabmen, guides, commissioners, and other parties, who offer their services to them. I therefore beg to state that my manufacture and shop are in the same house, situated *opposite* the Jülich's Place, and nowhere else. It happens too, frequently, that the said persons conduct the uninstructed strangers to shops of one of the fictitious firms, where, notwithstanding assertion to the contrary, they are remunerated with nearly the half part of the price paid by the purchaser, who, of course, must pay indirectly this remuneration by a high price and a bad article.

Another kind of imposition is practised in almost every hotel in Cologne, where waiters, commissioners, &c., offer to strangers Eau de Cologne, pretending that it is the genuine one, and that I delivered it to them for the purpose of selling it for my account.

The only certain way to get in Cologne my genuine article is to buy it personally at my house, *opposite the Jülich's Place*, forming the corner of the two streets, Unter Goldschmidt and Oben Marsporten, No. 23, and having in the front six balconies, of which the three bear my name and firm, *Johann Maria Farina*, *Gegenüber dem Jülich's Platz*.

The excellence of my manufacture has been put beyond all doubt by the fact that the Jurors of the Great Exhibitions in London, 1851 and 1862, awarded to me the Prize Médal; that I obtained honourable mention at the Great Exhibition in Paris, 1855; and received the only Prize Medal awarded to Eau de Cologne at the Paris Exhibition of 1867, and in Oporto 1865.

COLOGNE, *January, 1869.*

JOHANN MARIA FARINA,  
GEGENÜBER DEM JÜLICH'S PLATZ.

\* \* MESSRS. J. & R. McCracken, 38, *Queen Street, Cannon Street, E.C.*,  
are my Sole Agents for Great Britain and Ireland.

## CORFU. HOTEL ST. GEORGE.

**T**HIS First-class Hotel is very well situated, on the north corner of the Esplanade, and close to the Royal Palace. It is fitted up after the English style, and is one of the most comfortable Hotels, affording first-rate accommodation for Families and Single Gentlemen. Splendid furnished Apartments, with Pianoforte. Hot Bath-room. Table d'Hôte; Private Dinners. English and Foreign Newspapers. Reading-room, Smoking-room, and Billiard-room. Magnificent Carriages and Horses. Everything neat, elegant, and at moderate charges. English, German, and French spoken. Under the patronage of King George the First, the Emperor of Austria, and the Grand Duke of Mecklenburgh.

*A Succursale en Pension for Families.*

S. P. MAZZUCHY.

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### HÔTEL ROYAL,

FACING THE BEACH,

Close to the Bathing Establishment and the Parade.

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**I**T IS ONE OF THE MOST PLEASANTLY SITUATED HOTELS IN DIEPPE, commanding a beautiful and extensive View of the Sea.

Families and Gentlemen visiting Dieppe will find at this Establishment elegant Large and Small Apartments, and the best of accommodation, at very reasonable prices. Large Reading-room, with French and English Newspapers.

The Refreshments, &c., are of the best quality.

In fact, this Hotel fully bears out and deserves the favourable opinion expressed of it in Murray's and other Guide Books.

*Table d'Hôte and Private Dinners.*

\*\* THIS HOTEL IS OPEN ALL THE YEAR.

## DIJON.

### HÔTEL DU JURA.

MM. DAVID et MERCIER, Proprietors.

**T**HIS Hotel is the nearest to the Railway Station, the Cathedral, and the Public Garden Saloons. Apartments and Rooms for Families. Table d'hôte. Private Carriages for hire by the hour. English Newspapers. Omnibus to carry passengers to and from each train. English spoken. The greatest attention is paid to English visitors. Bureau de Change in the Hotel. Considerably enlarged and newly furnished, 1875. The best Burgundy Wines shipped at wholesale prices.



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Mr. GOISSET, PROPRIETOR.

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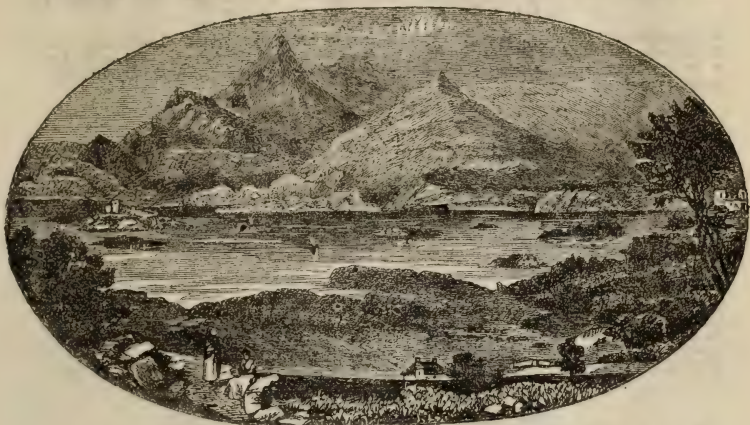
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MURRAY’S HANDBOOK FOR IRELAND describes this Hostelry as one of the best of the South of Ireland Hotels. Over Ten Thousand Pounds have recently been expended on

## THE ECCLES HOTEL

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CARRIAGES, GUIDES & HORSES FOR MOUNTAIN  
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Complete with every Home Comfort.

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WOOD MODELS AND ORNAMENTS,*Carved and Inlaid Furniture manufactured to any Design,***AT INTERLACKEN.**

**H**IS WAREHOUSE is situated between the Belvedere Hotel and Schweizerhof,  
where he keeps the largest and best assortment of the above objects to be  
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Pension Prices throughout the whole Season.

Reduced Prices in the early and later part of it.

BATHING ROOMS ON EACH FLOOR.

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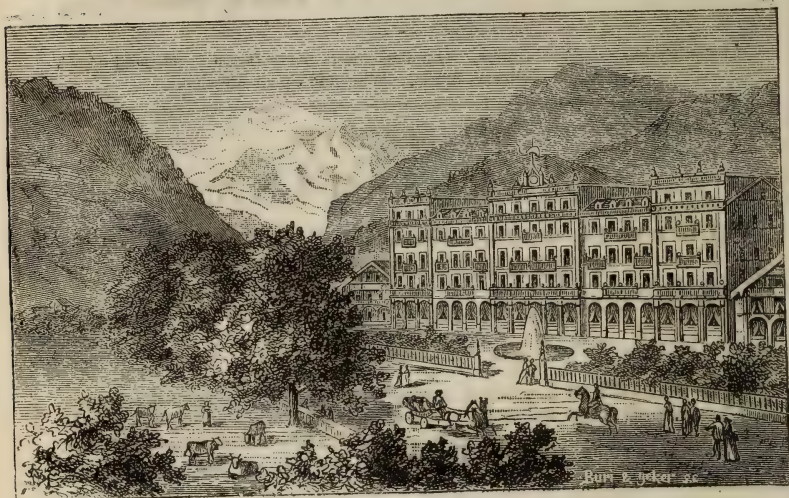
J. MAURER-KNECHTENHOFER,  
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*THE ONLY HOUSE AT INTERLAKEN WITH A LIFT.*

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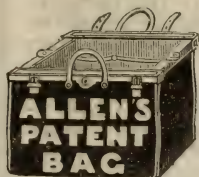
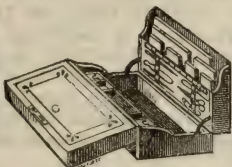
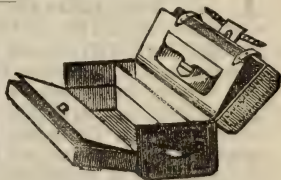
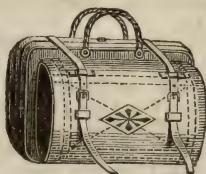
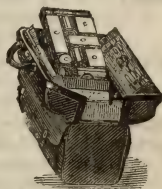
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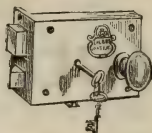
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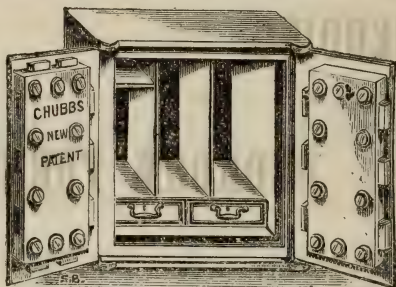
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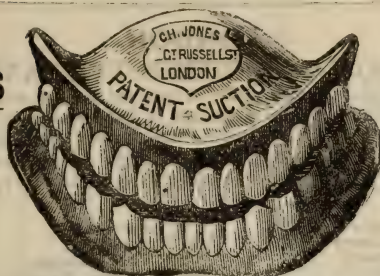
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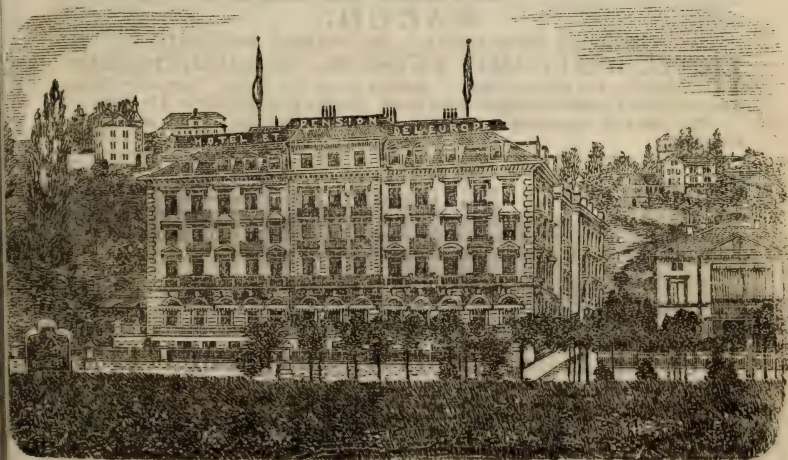
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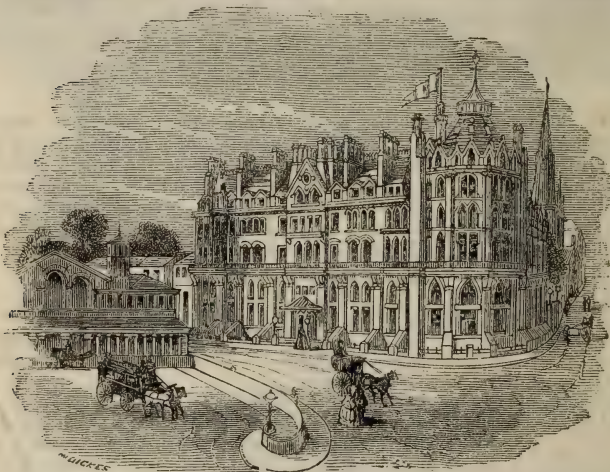
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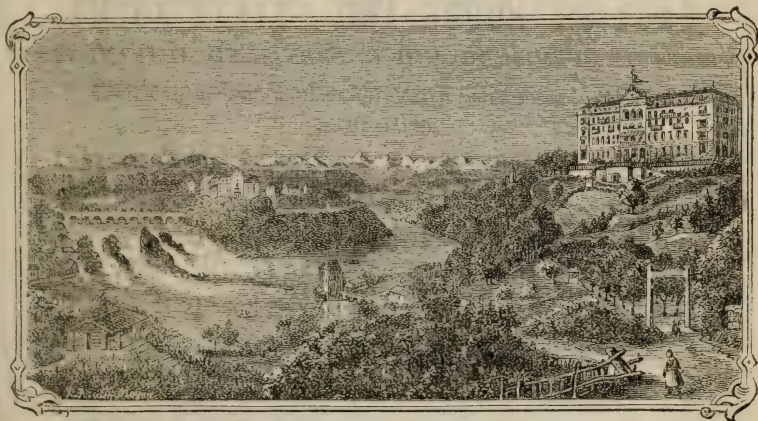
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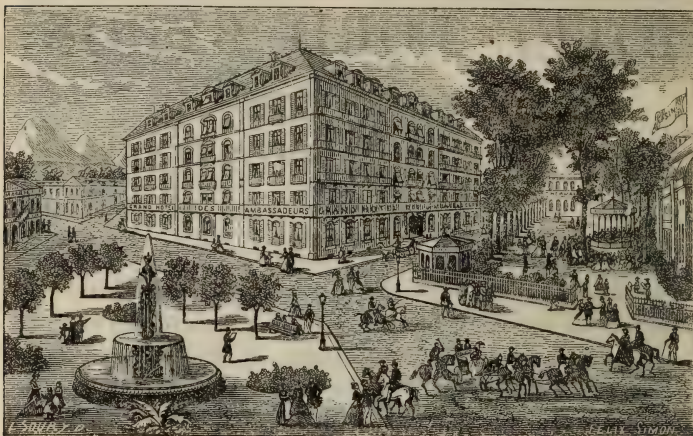
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